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JANET ACHURCH CHAT.



A young woman barely thirty, of more than average height, with a svelte and well-proportioned figure, a frank, open English face, features rather irregular, laughing gray eyes, a sensitive, mobile mouth, a determined chin, golden hair, bordering on the Titian, a well-modulated, musical voice, an ease and grace of carriage, and a charm of manner that at once puts the visitor at his ease, such is Janet Achurch, the English leading woman whom Richard Mansfield engaged to come to America.

Mr. Mansfield engaged Miss Achurch for three years at a salary of \$250 a week, and it was understood that she was to be given leading roles only. When it came to decide what was a leading role, Miss Achurch found that the contract she had signed gave Mr. Mansfield the power to cast her for parts that she did not like. She, therefore, proposed to him to tear up the original contract, and make another, giving her absolute power to refuse any part she did not see fit to play. This new contract was to expire on June 1 of this year, and fifty dollars a week was to come off Miss Achurch's salary. To this proposal Mr. Mansfield assented, and that is why the English actress is going back to London so soon.

One day last week a representative of THE MIRROR was accorded the privilege of an interview with Miss Achurch, who is staying at the New Amsterdam Hotel.

"Yes, I come of a theatrical family," said Miss Achurch, "although my own parents were not connected with the stage in any way. My father, in fact, was always bitterly opposed to my taking to the stage, and even after my great success as Ibsen's heroine, *Nora*, he was hardly reconciled to it. My great grandmother, Achurch Ward, was a contemporary of Mrs. Siddons and almost as famous in her day, and her husband was a celebrated Romeo. They owned theatres both in Manchester and Liverpool. My grandmother, also, was an actress of considerable repute. This, it seems to me, would indicate that my liking for the stage was inherited from my grandparents, the instinct having jumped a generation."

"The first time I ever entered a playhouse I saw your Joseph Jefferson as Rip Van Winkle. The celebrated actor was then touring England. I don't think I shall ever forget the profound impression his acting made upon my mind. I became more than ever enamored with the footlights. I was always an omnivorous reader, and I loved reading plays—classic and modern—far better than novels. Finally, when I was eighteen, the opportunity came. I made my debut in a little farce called *Betsy Baker*. Later I went with Genevieve Ward, playing the Queen in *The Queen's Favorite*. That was in 1882. During the four years that followed I think I played a wider range of parts than any woman of my age in London, among others being Peg Wellington, Lady Macbeth, Adrienne Lecourteur, Camille, Lady Audley, Princess Claudia in *The Red Lamp*, Nora, Frou-Frou, Hedda Gabler, Lady from the Sea, Stephanie in *Forget-Me-Not*, Desdemona, etc., etc. I also appeared in *Rachel*, a play by Sydney Grundy, and in *Harbor Lights* at the Adelphi."

"My first real success was achieved as Mercy Merrick in *The New Magdalen*. That was about 1886 at the Vaudeville Theatre. I have still the letter that Ellen Terry wrote me after that memorable performance and in which she says: 'Some day people shall talk of the wonders of your acting. All hail to Janet Achurch!'"

"Shortly after that success as Mercy Merrick my husband and I received an offer to go to Australia. The terms were tempting, and we accepted. A few weeks previously to our departure my husband said to me: 'Janet, why shouldn't you try Ibsen's *Nora* at a trial performance before we go? You are the ideal *Nora*, and I think success is certain.' I had been a deep reader and admirer of Ibsen ever since his works had been made known to me by William Archer. *Nora* I thought more interesting than any of his heroines, and I agreed to my husband's proposal with enthusiasm."

"At that time we had not much money, and a respectable London production costs a great deal. But our good luck helped us and finally we were able to produce *The Doll's House* at the Novelty Theatre, for the first time in England, for the insignificant outlay of £30 (\$150). Of course, this did not include the rental of the theatre, which was trifling, nor the salaries of the actors. It cost us only £30 to put the piece on, with all the scenery. All the bric-a-brac and artistic furnishings we took from our own house, and friends lent us other things we needed."

"Well, the play was produced, you know with what result. London went wild over it, and the theatre was crowded to the doors every night. Many famous people came to see the performance, among others being Mr. Gladstone. I received a letter from Mr. Ibsen, thanking me for my interpretation of his heroine, a description of which some friend had given him, and the dramatist also enclosed his autographed photograph. He further said in his letter to me that he had no idea that the day would ever come when an English audience would take interest in his plays. It does not become me, of course, to talk of my own performance of his part of *Nora*, but here is an extract from an article by William Archer, which may interest you."

Miss Achurch here handed the writer a clipping from the London *World*, which read as follows:

The play (*The Doll's House*) had not yet faced the genuine British public. Not that the first-night audience was mainly composed, as has been stated, of Ibsen worshippers. The attitude of the stalls was thoroughly skeptical and the play may fairly be said to have conquered a judicial, though certainly not a cap-

tious audience. Still, a first-night house has always its peculiar atmosphere, and when I wrote my last week's paragraph it still remained to be seen how Ibsen would affect the general public. That question has now been answered. The general public has risen heroically to the occasion. It has come—nay more, it has paid—to see *A Doll's House*, and that in larger numbers night by night. It has followed the play with rapt attention and with an open-minded desire to understand before judging. That it has always thoroughly understood I am not prepared to assert, still less that it has altogether approved Ibsen's method or accepted his doctrine. What it has applauded and wept over (small blame to it!) is the acting of Miss Janet Achurch as *Nora*, a creation if ever there was one. But the tact remains that at it has suffered itself to be interested and absorbed by a drama which conflicts with many prejudices, which ends mournfully and to most people incredibly and which in no way ministers to any of its pet orthodoxies or optimisms. So far from having drunk its fill of Ibsen in a single week, it is crying for more, and the departure of Miss Achurch and Mr. Charrington for Australia has been with difficulty postponed in answer to that demand. If these things had been prophesied six weeks ago, who would have believed them? Not I, for one.

"The Australian tour," continued Miss Achurch, "we tried to postpone, offering the Australian managers £1,000 to cancel the contract, but they would not hear of it, and all the time we gained was two weeks."

"It was during the first week of *The Doll's House* that I first made the acquaintance of George Bernard Shaw, the brilliant critic and dramatist. He was sitting in the pit on the second night (he prefers to sit in the pit to any other part of the theatre) when I committed what seemed to him an artistic sin. On making my entry and laying my parcels on the table I bowed slightly to the applause that greeted my appearance. This Mr. Shaw considers a heinous crime, and he said so in a note he at once sent round to me. That is how our acquaintance began, and ever since I have considered his friendship to me as an honor and a privilege. I certainly consider Shaw to be, without exception, the most perfectly equipped man now writing for the press and the stage. I agreed with him perfectly as to the fault of acknowledging applause, but it is very hard not to do so. One does it instinctively. Besides, the public is only too apt to think you conceited and proud if you do not acknowledge their greetings.

"What do I think of Ibsen? I can only reply that, to my mind, posterity will regard him as Shakespeare of our time. I have read nearly everything Ibsen has written, and my admiration for him grows at each new line. His 'Peer Gynt,' in my opinion, is one of the greatest of the world's epic poems. 'Brandt' is also a most remarkable work. Some people object to his heroines on the score that they are too masculine. Yet surely *Nora* is feminine; so are several of his other women. Ibsen, like Shakespeare, stimulates the actor, brings to notice new actors and gives the artist his opportunity. I think, as does Mr. W. D. Howells, that it is not possible to play Ibsen so badly as to spoil him if the actor obeys him. If the actor obeys him intelligently the effect on his audience is unfailing; but if he merely obeys him blindly a certain degree of success cannot fail to follow."

"I expect to return to London early in June, but it is possible that I shall be seen here at a special matinee before I go. The play will probably be *Forget-Me-Not*. I have a tentative offer for next season from a well-known American manager, but nothing is settled yet. I fully expect to return here and then, I trust, it will be under better auspices. My play *Candida*, which Mr. Mansfield refused to produce because he did not like the part for himself, will probably be done in London in September."

MRS. THOMAS' SOLUTION.

"I have a solution of the question as to the Canadian tax on American theatrical printing," said Mrs. Henry Thomas, manager of the Academy of Music, Montreal, to a MIRROR man yesterday.

"As the manager of the leading theatre in Montreal," continued Mrs. Thomas, "I would be willing to agree with the managers of stars and combinations to do away with the bill-board business absolutely, and rely upon the newspapers for advertising purposes. This would not only avoid the tax on printing complained of, but the results, I believe, would greatly benefit managers. The better class of theatre patrons do not depend upon the bills displayed, but upon newspaper intelligence of attractions, and I believe the newspaper method is worth trying."

"I know that in Montreal the best class of musical entertainments, like that of an instrumental star or a grand concert or opera, draw the best audiences, and yet they never use this elaborate showing of paper that cheaper attractions in the theatrical line employ. And by patronizing the newspapers, too, an attraction insures much more generous 'notices' than are now given. Taken altogether, I am convinced that the bill-board nuisance can be abolished to the advantage of everybody legitimately concerned in amusements."

ROBERT GAYLOR'S NEXT SEASON.

Manager Brady will star Robert Gaynor next season in a comedy-drama written by Charles T. Vincent, entitled *In a Big City*. Mr. Gaynor has long been anxious to graduate from farce-comedy, and will now have an opportunity.

The scenes of the new piece will be laid in New York, and its characterization will be on the Harrigan order. Considerable scenery will be required, and Manager Brady will be careful in all the details of the production. The first act will show Castle Garden and the landing of a boat-load of immigrants.

The play will illustrate the rise to power and wealth of Cornelius McSweeney, and the various changes from poverty to good circumstances. The attraction is already booked for next season in week stands.

DE WOLF HOPPER'S PLANS.

De Wolf Hopper's season will close on June 8.

Contrary to his usual custom, Mr. Hopper will not be seen in this city early next season.

His tour will begin on Sept. 2 at Albany, whence he will work westward to San Francisco, where he will play a season of four weeks at the Baldwin.

This will be Mr. Hopper's first visit to the Pacific coast. He expects to appear in New York at the Broadway Theatre on April 20, 1896, in a new comic opera, *El Capitaine*, book by Charles Klein and score by John Philip Sousa. Mr. Hopper will remain this Summer in New York, and devote much of his leisure to baseball—as a witness—

A STRONG ORGANIZATION.

Donnelly and Girard announce the organization of a remarkable company to play in *The Rainmakers* next season. The cast will include Donnelly and Girard, Ross and Fenton, the Rogers Brothers, Imro Fox, and Maude Raymond. The Rainmakers will be re-written by Frank Dumont up to date, and will take the road next season—which is already practically booked—in better form than ever.

GOSSIP OF THE TOWN.

DeWolf Hopper's success this season has been as pronounced as that of any former theatrical year, and he stands to-day as one of the few fixed favorites in the special field of amusement that he has assisted in cultivating. Mr. Hopper is very popular among his fellows, and is regarded in the circle of comradeship that has taken organized form in the Lamb's Club as one of the very best of impromptu entertainers among the company of wits for which this association of stage-folks is noted.

Creston Clarke and Adelaide Prince are engaging the people who will support them next season. James Taylor will manage the tour.

Trilly, with the original cast, will be staged in Chicago on June 24.

Leon M. Polachek has been re-engaged as musical director of Charles H. Vale's Devil's Auction for next season.

Paul Scott has been engaged by Jacob Litt for his *Old Kentucky* company for next season.

Clifford Leigh, recently with *Lady Windermere's Fan*, joined the cast of *Too Much Johnson* at the Standard Theatre last Monday night.

Fran Rosa Sucher, of the Damrosch Opera company, sailed last Tuesday for Europe on the *Havel*.

The arrival of Henry Greenwall last week afforded the patrons of the American Theatrical Exchange an opportunity to extend their congratulations on the successful opening of his new theatre in Atlanta. The number of out-of-town managers who make the American Theatrical Exchange their headquarters was augmented the past week by E. H. Allen, of Washington; Tunis F. Dean, of Baltimore; Herrmann; Lee M. Boda, manager of the Valentine Theatre, Toledo; Charles Pratt; M. B. Leavitt; John P. Slocum; Jacob Litt; Charles Vale; Lewis Morrison; E. B. Jack; E. G. Stone; W. B. Gross; E. E. Zimmerman; Fred C. Whitney; Samuel P. Kingston; C. A. Bradenburg and J. Bard Worrell, of Philadelphia; John Warner, Jake Rosenthal, Mrs. Henry Thomas, of Montreal, and John W. McKinney. The open-time department proved its efficiency by filling a number of open weeks.

Elvira Frenzelli has been engaged to sing prima donna soprano roles with the American Comic Opera company next season. She has a repertoire of over twenty operas.

At the "round robin" of the Professional Women's League last Thursday Bertha Welby presided. Lillian Johnson bewailed the deterioration of the short story; Hattie F. Nefflen read a paper on the beneficence of laughter; Mrs. Rachel McCauley reviewed the aims of the League, and asserted that club life was the great educator of women to-day; Ida Jeffreys-Goodfriend gave a description of Du Maurier, "the creator of the ideal woman;" Katherine Stagg deplored the decay of conversational ability; Ella Starr read her translation of a short French tale; and Mrs. Robins spoke of "confidence." A paper on "The All-Round American Girl" will be read by Kate Tenant Woods to-morrow (Wednesday) and discussed by the League.

Robert Taber, the husband of Julia Marlowe-Taber, is one of the youngest of the prominent leading men of the day. He is a graduate of Princeton, and his father, a well-known cotton merchant of New York, was earnestly opposed to his adoption of the stage, upon which he has been very successful, preferring that he should enter the profession of the law. Mr. Taber's first professional work was with Modjeska, and before he began to support Miss Marlowe he had appeared in the companies of Richard Mansfield, Augustin Daly, and Mrs. Drew. Mr. Taber has at various times, in addition to his notable regular engagements, played prominent parts in special performances in this city, and he is esteemed as one of the best equipped and most promising actors of his period.

Adelaide Randall has been engaged for the Summer season of comic opera to be given at Washington Park, Kansas City. She will leave for that city shortly.

W. H. Vernon, an English actor who formerly supported Genevieve Ward in this country, will next season be a member of the Julia Marlowe-Taber company.

Hallen Mostyn has been engaged by Camille d'Arville for *The Maid of the Revolution*, which will have its first production at the Broadway Theatre next week.

Kendal Weston has been specially engaged to play leads in *The Arabian Nights* and *One Touch of Nature at the Park Theatre*, Boston, this week. Mr. Weston has done much clever work in Boston this Spring.

Manager I. W. Jackson of the Gaiety Theatre, New London, Conn., recently sued Colonel William H. Stevenson, director of the Stevenson Military Band, for \$500 damages. The plaintiff claimed that while the band was on its first tour its manager booked to appear at the plaintiff's theatre. The tour of the band was abandoned after a concert given in Bridgeport. Jackson claimed to have expended \$172 in preparation for the concert. The jury gave him a verdict for \$150 and costs.

The child of Mrs. Burnett, of the Grayson-Burnett Opera Company of Louisville, Ky., dropped dead from a congestive chill at Elwood, Ind., on May 6.

Among the passengers on the *Columbia*, for Southampton and Hamburg, last Thursday, were Max Alavy and wife, Emil Paar, Heinrich Conrad and Marquis de Riva.

Richard Mansfield has engaged Carrie Turner to play leading parts in his Garrick Theatre.

David McCouch, a student in the University of Pennsylvania and a member of the football team of that institution, was married to Irene LeRoy, of the Joseph Ott Comedy company, in St. Ann's Episcopal Church, Brooklyn, last Tuesday, by the Rev. William McCormack. Dorothy Gray and J. B. Watkins witnessed the ceremony. Mrs. McCouch will retire from the stage.

J. A. Crabtree, brother of Lotta, cables from London that he has purchased the American rights of *Gentleman Joe*, a musical farce by Basil Hood and Walter Slaughter, which has been running at the Prince of Wales's Theatre. He says he will bring over an English company to produce it.

The will of Howell Osborn, admitted to probate last week, bequeaths \$100,000 to Fay Temperton. It is said that Osborn's personal estate will fall short of this amount. His income, derived from his family estate, ceased at his death.

It is said that J. Will Halton, manager of the Crawford Theatre, St. Joseph, Mo., has left that city without settling with his creditors.

A fire in the residence of Daniel Frohman, at No. 159 West Seventy-ninth Street, caused damage of about \$300 last Tuesday night.

At the auction sale of tickets for the Coulcock benefit to be held this (Tuesday) afternoon at the Fifth Avenue Theatre, Joseph Jefferson will make a short address on the subject of the testimonial to be tendered Mr. Coulcock on the 31st inst.

Charles L. Davis has closed his seventeenth season in *Alvin Joslin*, and says he has had a very prosperous tour.

Mrs. Percy West has gone to Geauga Lake, O., for the summer, and is accompanied by Little Percia.

Maclyn Arbuckle, who plays General Kenyon in *The Girl I Left Behind Me*, was dressing after a bath at the Coronado bath house, San Diego, Cal., on April 25, when a cry of distress was heard in the bathing place. A young woman had tried to swim in the absence of her teacher, and was in danger of drowning. Mr. Arbuckle leaped into the tank and rescued the young woman. When a resident of Galveston, Tex., it is said, Mr. Arbuckle rescued a woman who was drowning in the surf.

Joseph Holland, who will join his brother, E. M. Holland, next season in a starring tour, is one of the most accomplished of American comedians.

His work in a variety of parts in this city has endeared him to metropolitan theatre patrons, and his success will be expected in any play that will give him opportunity. One of the marvels of Mr. Holland's acting is his ability always to simulate spontaneity, and this is all the more remarkable because he labors under the disadvantage natural to an impairment of the sense of hearing. It is said that he takes his cues from study of the expression of his associates in a play, and that he can distinguish nothing of the words spoken. But there is nothing in his stage work that would lead to even a suspicion that all his faculties are not alert.

Richard Golden's new play, in the writing of which he is said to have had a hand himself, gives him the character of a young Yankee lawyer.

Harry Askin has bought Richard Carroll and Gustave Kerker's *Kismet*, or *Two Tangled Turks*, and will produce it with Mr. Carroll in the cast.

Wright Huntington will stage plays for a summer season at Ford's Theatre, Baltimore.

H. Grattan Donnelly's operatic burlesque, entitled *Hamlet II.*, for which music has been written by Homer Tourjee, will be produced at the Herald Square Theatre on May 27. Mr. Donnelly preserves all the characters of Hamlet for travesty, and adds several of his own "to elucidate many vexatious problems in the original tragedy." Jesse Williams is daily drilling a large chorus at the Herald Square for the production. James Barton Key will stage the piece. Catherine Lewis will play Ophelia, E. J. Henley will originate the character of Hamlet II., and Jacques Kruger, George Broderick, Kate Davis, Marie Edith Rice, and Helen Harrington will be in the cast.

At the annual meeting of the stockholders of the Metropolitan Opera House held last Wednesday, 9,000 of the 10,500 shares of stock were voted upon. These directors and officers were re-elected: Directors—Samuel D. Babcock, George F. Baker, G. S. Bowdoin, Robert Goeltz, G. G. Haven, Adrian Iselin, A. D. Juilliard, Luther Kountze, D. O. Mills, J. Pierrepont Morgan, G. P. Wetmore, W. C. Whitney, and H. McK. Twombly. The officers are: President, G. G. Haven; Vice-President, Adrian Iselin; Treasurer, G. S. Bowdoin; Executive Committee: Robert Goeltz, W. C. Whitney, and G. S. Bowdoin.

The stockholders of the Music Hall Company met at Carnegie Hall last Wednesday and elected these directors: John W. Aitken, Andrew Carnegie, William S. Hawk, William B. Tuthill, George Taylor, Walter Damrosch, Frederick W. Hollis, Stephen M. Knevals, and Sherman W. Knevals.

The compliment paid by W. H. Thompson to Nat C. Goodwin in the former's interview in THE MIRROR last week expresses the general and unusual popularity of this gifted comedian with the profession. In fact, Mr. Goodwin seems to have as enthusiastic a following on

AT THE THEATRES.

Garrick.—The King of Peru.

Don Pedro XIV.	Mr. Mansfield
Pandolfo.	Mr. Andrew
Don Miguel De Santa Rosa y Paruro	Mr. Harkins
Marchese Di Castelverano	Mr. Lyon
Chevalier Moffat	Mr. Jewel
One-Eyed Samny	Mr. Griffith
Benito.	Mr. Weaver
Footman.	Mr. Chandler
Donna Pia.	Miss Eustace
Clara Desmond	Miss Cameron
Princess Zeta of Santorin.	Miss Grey
Mrs. Wallis.	Mrs. McKee Rankin
Mary.	Miss Lamison

There appears to be a singular difference of critical opinion as to the artistic, literary and dramatic status of *The King of Peru* which was produced by Richard Mansfield at the Garrick Theatre last Tuesday evening. The performance was billed as a dress rehearsal, but it did not differ in any essential particular from the usual first-night representation of a new piece.

Mr. Parker's romantic comedy is by no means devoid of merit. The theme makes a welcome departure from theatrical conventionality, but unfortunately there is not sufficient dramatic action in the piece to sustain anything akin to an absorbing interest on the part of the average auditor. And if a play fails to please the average auditor its failure from a box-office standpoint is a settled fact.

The story deals with the imaginary results of an equally imaginary political revolution in Peru. The scene is laid in London, and the period is that of our own day. The Queen of Peru, after losing her throne, flies with her son and a few followers to London. There the son is proclaimed King of Peru, and as Pedro XIV. holds his court in a mansion in Berkeley Square. His mother, Donna Pia, is a scheming and ambitious woman, who is willing to sacrifice anything and anybody in order to have her son regain the throne.

Don Pedro is presented as a youth of a naturally noble nature, who has been taught to believe himself a ruler of men by divine right. At the opening of the first act there has been a rebellion of royalists in Peru against the Republican government. Donna Pia is expecting a message from the leader of the rebellion. When it comes it is disappointing, and she hands it to her son. He throws the message aside in such a light-hearted manner that the supposed sympathizers with his cause gain the impression that the royalists have proved successful. When these sycophants discover their mistake they are inclined to leave the royal claimant in the lurch. They soon change their minds when there is a prospect of more money being poured into the royal purse.

Don Pedro loves and is loved by Clara Desmond, a young girl who has a large fortune at her disposal. Donna Pia brings about a marriage between them in order to use Clara's fortune to prolong her schemes to recapture the Peruvian throne. Don Pedro is ignorant of the fact that his wife is paying the expenses of the royal household until Pandolfo, the ex-King of Sardinia, opens his eyes to the real source of his income. This revelation only occurs, however, after his wife's entire fortune has been dissipated. Clara retires to a cottage at Highgate, and Don Pedro makes an effort to earn his own living in order to prove to his wife that he had not married her for her money. Ultimately an offer comes from Peru to reinstate him on his throne, but he refuses, preferring to allow his former subjects to enjoy the blessings of a republic, while he settles down to domestic happiness in England.

Mr. Mansfield was not seen to special advantage in the role of Don Pedro. His mannerisms were unduly prominent and his personation was singularly commonplace for an actor who has achieved such an enviable reputation for brilliant character work.

Miss Eustace gave a dignified and creditable portrayal of Donna Pia, and Miss Cameron was both prepossessing and effective as Clara Desmond.

Mr. Andrews and Mr. Lyons both offered racy character sketches in their respective roles of Pandolfo and the Marchese Di Castelverano. An excellent character bit was also offered by Mr. Griffith as One-Eyed Samny.

Mr. Harkins as Don Miguel and Mr. Jewel as Chevalier Moffat both made the most of exacting characters. Miss Grey was cast out of her line as the Princess Zeta.

This (Tuesday) evening Mr. Mansfield will return to his regular repertoire and continue in it throughout the week.

Palmer's.—The Viking.

Spectacular comic opera. Book by Estelle Clayton; music by Emma R. Steiner and Edward Irving Darling; orchestrated by Max Maretz. Produced May 9.

King Igaliako, the Great.	Burt Haverly
Saga.	Gilbert Clayton
Prince Eric.	Bernard Dillon
Olaf.	Charles Kirke
Ivan.	William Mandeville
Johnston Jones.	Harry Dietz
Lief Ericsson.	John E. Gregory
Thora.	Grace Reals
Saffa.	Clara Lipman
Froda.	Lillian Green
Helga.	Rose Cooke
Princess Njarda.	Beatrice Goldie

The Viking was not an emphatic success as produced at Palmer's Theatre last Thursday afternoon. There was a lack of confidence in the orchestra, which was mainly owing to the inefficiency of the conductor. The need of a competent conductor was even more noticeable in the work of the people on the stage. At times they were all at sea with no one to steer them back to the proper operatic course.

The cast taken as a whole was not of the first order. Bernard Dyllyn as Prince Eric, Gilbert Clayton as the Saga, Burt Haverly as King Igaliako, William Mandeville as Ivan, and Harry Dietz as Johnston Jones contributed what they could in the line of vocal and histrionic accomplishment. John E. Gregory was not happy as Lief Ericsson, neither was the audience when he tried to sing. Charles Kirke's joviality as Olaf was reminiscent of the clown's antics in the old time circus.

Beatrice Goldie as Princess Njarda, Grace Reals as Thora, Clara Lipman as Saffa, and Lillian Green as Froda struggled courageously to infuse life into the performance. Rose Cooke was mildly amusing as Helga.

The music proved tuneful and artistic, although frequently imitative of other composers.

The libretto, barring a leaning to conventionality in its operatic incidents, is bright and entertaining. The dialogue and lyrics betray the workmanship of a skilled hand. The story is a song-legend of the old Norselandic life, based on the traditional discovery of America in the year 1000 by the Norsemen. The librettist confesses that the plot and incidents "were largely drawn from the rose-hued chambers of fancy."

The costumes were sumptuous and picturesque. The two scenes of the opera presented the frozen shores of Norway under the midnight

sun and the great hall of the palace of King Igaliako.

Bijou.—The Passport.

Comedy in three acts, by C. B. Stephenson and William Yardley.

Ferdinand Sinclair.	Max Figman
Christopher Coleman.	Sam Edwards
George Greenwood.	Joseph F. Brien
Aly Grey.	Harold Hartnell
Henry Harris.	Oscar L. Figman
Bob Coleman.	Charles Thropp
Pattison.	Erskine Lewis
Officer.	George Dawell
Schumirkoff.	O. F. Rappa
Mildred Coleman.	Mrs. Sol Smith
Violet Tracy.	Goldie Edwards
Markham.	Georgie Welles
Mrs. Darcy.	Cushman Tuttle
	Sadie Martinot

Whatever resemblance *The Passport* bears to *My Official Wife* is principally in the opening of the play.

The first act takes place at Wirbalden, on the Russian frontier, and the incidents of the other two acts occur at a country place near London. The plot is evolved from the fact that Mrs. Darcy loses her passport on the frontier. Ferdinand Sinclair passes her off for his wife in order to get her past the lines. It happens that Christopher Coleman and his wife are also at the frontier. Coleman is mistaken by the authorities for a man who has stolen his passport. He is eventually passed owing to the intervention of Sinclair. Meanwhile Mrs. Darcy has been introduced to the Colemans as Mrs. Sinclair.

In the second act Sinclair has become Lord Bibury, and having secured a divorce from his first wife, is about to wed a daughter of the Colemans. Mrs. Darcy has married a Mr. Greenwood, Coleman's partner, and she and her husband are invited to attend the Bibury-Coleman wedding. On her arrival at the house she is told that her first husband is alive and on the premises. She believes this information to refer to her actual "first" husband whom she believed to be dead. Lord Bibury falls into a similar error when he is told that his wife is back again, supposing that his divorced wife is being referred to. No end of comic complications ensue from these misunderstandings. Finally Mrs. Greenwood discovers her authentic passport, and thus succeeds in disentangling the dramatic snarl to the satisfaction of all concerned.

It will be seen from this outline of the plot that the piece is largely farcical, and therefore, requires clever performers to make it acceptable to a metropolitan audience. The stellar roles were certainly handled last evening with humorously cleverness.

Sadie Martinot strengthened her reputation as a sprightly comedienne, and proved both charming and entertaining as Mrs. Darcy, afterwards Mrs. Greenwood.

Max Figman, though somewhat given to affectation and attitudinizing, was vivaciously effective as Ferdinand Sinclair.

The supporting company were efficient in the main. Mrs. Sol Smith as Mrs. Coleman, Sam Edwards as Christopher Coleman, Joseph Brien as George Greenwood, Goldie Edwards as Mildred Coleman, and Georgie Welles as Violet Tracy all did competent work.

The piece, having been performed by the company for some time on the road, ran with enjoyably smoothness from start to finish.

American.—A Temperance Town.

A Temperance Town, after a successful season on the road, is again in New York, playing a return engagement at the American Theatre, where on Monday night it was greeted by a large and enthusiastic audience.

A Temperance Town is one of Hoyt's best farces, and rightly merits the success it has met.

There is enough plot to hold the interest of the auditors, the lines are cleverly constructed and full of wit and humor and the play abounds in ludicrous situations.

Pretty Anna Robinson as Ruth, the preacher's daughter, as successfully originated and portrayed by Caroline Miskell, played the part with a charm and grace that immediately captivated the hearts of her audience. Her work was repeatedly applauded.

Lee Harrison as the Boy Bingo was capital, and did his share of the merry-making. Richard A. Dillon was an able preacher, while L. R. Stockwell proved equally capable as Launcelot Jones.

Messrs. Cullington, Brooke and Lyon as the temperance crowd, and Messrs. Nagle, Ober, Holland and Massanovich as the rum crowd respectively were very amusing. W. H. Currie as John Worth, Frank Russell as Frank Hardman, and Madison Corey as Will Peake proved efficient.

The female members of the cast were competent, Gertrude Dawes, Laura Ayers, Affie Warner, and Marie Uart deserving special mention.

People's.—The Two Orphans.

The Claxton-Janauscheck organization, presenting *The Two Orphans*, is this week's attraction at the People's Theatre.

Although played year after year, D'Ennery's masterpiece attracts interested audiences. The stirring and pathetic scenes of the drama absorb the attention of every hearer.

Kate Claxton's impersonation of Louise is as charming as ever, and Mme. Janauscheck's fine performance of the Countess is a finished characterization.

Fanny Gillette was seen to good advantage in the part of Henriette and Marion Clifton made a sufficiently wicked Frochard.

J. C. Orton played Jacques and Walter Vincent his crippled brother acceptably, and Mary Stewart, Clara Donne, Charles Collins, Edwin Ferry, and R. J. Dunstan were seen in the other characters.

Grand Opera House.—Martha.

The Tavares company presented *Martha* at the Grand Opera House last evening before a large and well-pleased audience.

Madame Tavares appeared in the title-role, and her singing of the various melodic gems of the opera fell to her lot was enthusiastically applauded.

This (Tuesday) evening the company will present *Carmen*. The repertoire for the rest of the week is as follows: Wednesday, *Cavalleria Rusticana* and *Pagliacci*; Thursday, *Faust*; Friday, *Tannhäuser*; Saturday matinee, *Il Trovatore*; Saturday night, *Farewell Triple Bill*.

Madame Tavares is announced to appear at every performance throughout the week.

Daly's.—A Gaely Girl.

Mr. Edwards' second company appeared at Daly's last Tuesday evening in *A Gaely Girl*, and in many respects the new organization excels the first. The piece is as bright and amusing in the hands of these interpreters as it was when it took the town by storm last Autumn. Mr. Langley as Charles Goldfield acts intelligently and sings capitally. Mr. Manning's Major is unctuous. Mr. Marshall is droll as the

Judge. W. H. Rawlins makes a hit as Dr. Brierly. Ethel Sidney plays Rose Brierly deliciously. Margaret Fraser dances quite as successfully as Cissy Fitzgerald did in the original production. The comedy is excellently put on.

Star.—Oliver Twist.

Eliza Proctor Otis opened at the Star on Monday night in her revival of *Oliver Twist*. The production repeated the success attained at its previous presentation. The audience was large, and seemed highly interested.

As Nancy, Miss Otis gave a very artistic portrayal. Her acting is painstaking, and shows careful study. The cast was in the main very satisfactory. Special praise should be given to H. G. Carlton, C. B. Hawkins, and Charles Barron, whose character work was exceedingly clever.

Koster and Bial's.—Vaudeville.

A crowded house welcomed Harriet Vernon back to Koster and Bial's last night. This popular English music hall artist has brought several new songs with her.

The wonderful Crags perform new acrobatic feats each week and call forth thunders of applause.

On Monday, June 10, the new remodeled roof-garden will be thrown open to the public and during the months of June, July, and August, a strong vaudeville programme will be given.

Tony Pastor's.—Variety.

Vesta Tilley entered upon her fourth successful week at Tony Pastor's on Monday night, and as usual delighted the audience with her songs. The bill also includes Joe Cawthorne, the Dutch impersonator and concertina soloist; Professor Wormwood's dog and monkey circus; Guyer and Goodwin, William F. Kaye, Ida Henry, Nina Harrington, Ed Lawrence, the Valdanes, and the St. Felix sisters, in taking specialties.

Proctor's.—Vaudeville.

Raymond Moore, Mlle. Fougère, Frank M. Wills and Mlle. Siegel, Hurley and Wilton, Falke and Semons, Eugenie Petrescu, Gilbert Sarony and Annie Suits, Alonzo Hatch, the Sisters De Forrest, Siegfried, Ida Russell, Loring and Leslie, Julia Taylor, Signor Roberts and many other entertaining performers were in the current continuous performance bill at Proctor's.

At Other Houses.

The Fatal Card is prospering at the Academy of Music.

Too Much Johnson is in its seventh month at the Standard.

This is the last week of Aladdin, Jr., at the Broadway.

The Foundling will remain the attraction at Hoyt's throughout the current week.

The run of Little Christopher is drawing to a close at Palmer's.

Trilby continues to draw crowded houses at the Garden.

The revival of *Sowing the Wind* is the current bill at the Empire.

The final performance of *Pudd'nhead Wilson* will be given at the Herald Square a week from next Saturday.

Hopkins' Trans-Oceanic Star Specialty company is at the Columbus Theatre this week.

Augustin Daly's comedy company in *The Lottery of Love and A Wet Blanket* began a week's engagement in repertoire at the Harlem Opera House last night.

The Police Inspector is the attraction at Jacobs' this week.

John W. Ransone is one of the newcomers in the vaudeville bill at the Casino this week. The snow ball called "Trilby in Song and Silhouette," is to be repeated, and the special novelty will be "The Gardens of Seneca with its Living Statues."

BROOKLYN THEATRES.

Columbia.—The Major.

Edward Harrigan and his clever company began the second week of their engagement at the Columbia on Monday evening, in the presence of a good-sized audience. The Major was the play, and the many funny situations and witty lines kept the spectators in a constant roar.

Mrs. Yeomans, John Wild, Harry Fisher, Joseph Sparks, Charles McCarthy, and Emma Pollock were very successful in their efforts at fun-making. Harrigan will be followed by the Whitney Opera company in Rob Roy.

Park.—Shore Acres.

James A. Herne, who played a season of three weeks here last fall to crowded houses, returned on Monday evening for a two weeks' stay. Shore Acres, which has taken such a firm hold on Brooklynites, was performed to the great satisfaction of a very large audience. Mr. Herne has surrounded himself with a very clever company, but he is so clever himself that the audience is not at all put out when they notice that he is alone on the stage at the end of every act. The next two weeks are likely to be prosperous ones for the Messrs. Sinn.

The Phœbus.—Madeline.

IN OTHER CITIES.

BALTIMORE.

Last week Wilson Barrett and his excellent co. did a good business at Ford's Grand Opera House, where he appeared principally in *The Sign of the Cross*. The play proved interesting, though Mr. Barrett would have done much better in repertoire.

Joseph Haworth presented *The Bells and Hamlet* at Harris' Academy of Music. Mr. Haworth is not surrounded by a strong co., and the performances are lacking in conscientious attention to detail.

This week we have *Trilby* at Ford's, and it has been an enormous success. The orchestra has been placed beneath the stage at every performance to give room, and standing space has been at a premium. The co. presenting the play is for the most part an excellent one. Sybil Johnston appeared as *Trilby*. Charles Canfield as *The Laird* was good, and this, by the bye, is by far the best thing he has ever done here, and he has done good things, too. Bob Putnam as *Taffy*, Frederick Conger as *Little Billee*, and George Fawcett as *Svengali*, contributed to the play the true *Trilby* air of the Latin Quarter. The others in the cast, and all are worthy of mention, are W. J. Romain, Walter Brooks, U. B. Collins, Charles Vining, L. Turner, Thomas Montrose, Henri Lynn, James French, Lizzie Washburn, Louise Mulden, Alice Trudell, Jessie Lackey, Edith Muller, and Helen Carey. Frohman's Lyceum Theatre co. 13-18.

Prince Pro Tem, a musical fantasy, was the attraction at Harris' Academy and entertained a large audience. The music is bright and catchy and the jokes are all good, even though not all new. It is light, dashy and just the thing for hot weather, when you don't have to think about what is entertaining you. The co. is a good one and includes Fred Lennox, Harry Brown, Harry Edgerton, Gus Daly, Ellis L. Ingalls, Mile. Lack, Gertrude Lawrence, Mabel Stanley, Marion McAlpin, Jessie Bradbury, Kittie Hill, Bertha A. Davis, and Josie Sadler. U. T. C. 13-18.

One of the pictures, nonsensical farces, but nevertheless full of fun and jollity, that draw people to the theatres and make them laugh, and then wonder why they laughed, is *The Baggage Check* from the pen of Charles E. Blaney. This in what drew the patrons of the Holliday Street Theatre and all seemed to enjoy the fun and nonsense. The co. includes among others Leon Belle, Lizzie Melrose, Al Grant, F. C. Palmer, Louis Martinetti, and Charles V. Morton. *The Temptation of Money* 13-18.

In addition to a series of sparring bouts the programme of Peter Maher's Athletic and Specialty co. at Kerman's Monumental Theatre included varied variety acts. Among the performers are Conley and Maddien, Lew Mettler, the mimic; Price and Mack, Campbell and Black, and the Mayo Brothers. Watson Sisters' Extravaganza co. 13-18.

Manager Charles E. Ford has completed the organization of his stock co., which will begin a season of Summer comedy at Ford's Grand Opera House 27. The initial performance will be Sydney Grandy's farcical comedy, *The Arabian Nights*. The co. will include Wright Huntington, George F. Nash, Alfred Hampton, Harry Hotto, T. C. Valentine, Fred. W. Strong, R. Fulton Russell, Maude Odell, Anna Belmont, Ethel Haines, Nancy Atherton, Georgie Diana. Manager Ford purposes giving the public bright, light comedies all Summer. This venture has never been tried here, and it should certainly be a success.

Mrs. Ellen Martin has returned from Atlantic City much benefited in health. She will have as a guest for a couple of weeks this Summer Daniel Finn, the popular treasurer of the Marlowe co.

Charles Canfield has taken to long walks early in the morning. He seems to think that this is more beneficial exercise than riding the wheel. Certainly it is more convenient. Mr. Canfield's make-up as the Laird is capital, as he is the very picture of jolly, Scotch good nature.

The Elks are making a move for a new home, and in the right direction. It will be near the centre of the city and convenient to all the theatres. They will build a hall that will be adapted for all meetings and social sessions and of ample size to accommodate the growing membership.

The patrons of Ford's are anxiously awaiting the coming of Anna Belmont, who will be a member of the stock co., and who is a prime favorite here.

Nat Goodwin plays here week after next at Ford's, and the County Fair at Harris' Academy of Music.

HAROLD RUTLEDGE.

DETROIT.

Marie Jansen in Glen Macdonough's bright play, *Demonico's* at Six, did a good business at the Detroit Opera House 2-4. It was the first time the play was seen here, and large audiences attended the four presentations given. Marie Jansen has found an adequate vehicle to display her talents as a comedienne. It is quite cleverly constructed and is entertaining. It gives opportunities for the display of good acting by other members of the co. outside of the star, which were taken advantage of by Grace Huntington as Mrs. Hamilton Clark, William Norris, the bogus count, Clarence Heritage as the doctor, Charles Mason as Montague Macfunders, and Waldron Ramsey as Captain Frank Holland.

That superb organization, The Bostonians, opened at the Detroit 6, and their week's engagement here will really be the greatest operatic event of the season for the music-lovers of Detroit. They were enthusiastically received the first evening, when they presented the opera, *Prince Ananias*, which made such a hit in New York, and in fact wherever sung this season. Victor Herbert an writer of the score, and Francis Neilson an librettist, have done remarkably clever work in this opera, and all those who enjoy the comic opera are certainly greatly indebted to the Bostonians for the magnificent manner in which they have staged and produced this delightful effusion of native talent. The performance on Monday evening was perfect. There was no opportunity for the most cynically disposed critic to find fault, or for the most jaded theatre-goer to feel bored. Jessie Bartlett Davis' beautiful voice was never heard to better advantage than in the part of leading lady of the theatrical troupe. Barnabee is as delightfully funny as ever, and it is pleasant to note that his witticisms are plentifully sprinkled throughout the entire opera. Mr. Macdonald as *Prince Ananias*, Mr. Frothingham as the king who never slept, Eugene Cowles as the outlaw, Elois Morgan, Sheehan, Peter Lang, and Mena Clancy, were all in excellent voice, and as satisfying as ever in their respective parts.

Prince Ananias will be repeated Wednesday and Friday evenings, and at the Saturday matinee. Robin Hood was given Tuesday evening, and will be heard again Thursday and Saturday evenings. The Maid of Plymouth will be sung but once during the engagement, at the Wednesday matinee.

We had a very unique show at the Lyceum last week—Hagenbeck's Trained Animals. They arrived here Sunday evening from Peoria by special train, gave their first performance Monday evening, and will remain with us all week. Del Trapp, who acquired his knowledge of animals during the years he was in Barnum's employ, superintends the show. The most daring exhibitions are those given under the direction of Mr. Darling and Mr. Mehrmann, who seem to know no fear, and have the ferocious beasts in their charge do their bidding in a way that appears really remarkable. There are animals of all kinds from tigers and lions down to trained pigs, monkeys, and dogs, all of which perform wonderful feats and evolutions.

The next booking at the Lyceum is Stuart Robson, who will be here 13-18.

Chasney Colcott follows the Bostonians at the Detroit Opera House 10-18.

Hallen and Hart opened at Whitney's Grand Sunday evening, 5, in the fare, *Latter On*, and will present the same bill all the week. There was a great falling off in the Sunday evening attendance at this theatre and Campbell's last week on account of the weather, which was extremely warm for this season of the year. The few, however, who did attend seemed to enjoy the performances at the respective theatres, which speaks well for the attractions offered. At Campbell's A Cork Man was presented for the week, followed on 12 by The Smugglers. At Whitney's *Latter On* will be followed by Julian's Athletic Vaudeville co., which will give their first performance on 12.

KIMBALL.

Rose and Charles Coghlan appeared at the Academy of Music 6-8, in Mr. Coghlan's new play, *The Clash Book*. There is nothing particularly remarkable about the production, and the play is hardly equal to the abilities of the company. E. H. Sothern in repertoire 8-11. The Star Theatre is closed. Negotiations are pending for a season of Summer opera.

Pawpaw Ticket 20, a remembrance of Lotta, was re-

newed at the Lyceum 6-11. Amy Lee, Frank Doane and P. Aug. Anderson shared the honors.

Sam T. Jack's *The Bull Fighters* had a good week at the Court Street. Fatima, the Midway dancer, is still with the company. Standard Specialty co. 13-18.

At Shen's Music Hall Valesca, the Andersons, Baldwin and Dailey, with Alice Raymond, gave a strong variety bill.

Fiske Jubilee Singers (Loudin's) 10, at Concert Hall.

BRET HAR.

LOUISVILLE.

The Damrosch opera season at the Auditorium 3, 4 was a success in every way. The attendance was very large and the operas, *Die Walkure* and *Tannhauser* were almost faultlessly rendered, the orchestra, under the direction of Walter Damrosch, being a notable feature. The Auditorium management mounted the operas in an unusually effective way, using the electric light appliances to decided advantage.

The U. S. Marine Band, under the direction of Signor Princigalli, gave one concert at Macaulay's 3. It was unfortunate that the date clashed with that of the opera, and the attendance was not large. An attractive programme was rendered, which was appreciated by those who were present.

The Frohman co. will give at the Grand for the second week of its engagement 6-11. Men and Women, with *The Wife Underlined*. The season so far has been satisfactory to both Mr. Frohman and the management of the Grand.

Albina's Empire Entertainers, a first-class vaudeville organization, is the attraction at the Avenue week commencing 8. It will be followed by Si Plunkard.

George Dixon's Variety co. will be at the Buckingham 6-11. Sam T. Jack's *My Uncle co.* will open 12.

Professor Gentry's Animal Show will be given under canvas 6-8.

The Kentucky Derby, a notable turf event of this State, will be run on 6. With a free field and many improvements at the course, it is estimated that there will be fully 25,000 people in attendance.

The lecture of Walter Damrosch on Wagner 4 at Music Hall was a highly enjoyable affair. It was largely attended by Louisville music-lovers, who appreciated the remarks of the speaker.

Manager John H. Whalen, of the New Buckingham, celebrated his forty-ninth birthday on 3. The occasion was made notable by a dinner prepared as only the wife of a genial manager can. A large number of friends enjoyed the festive occasion.

Messrs. A. R. Felt and Wirt Williford, business-manager and treasurer, respectively, of the Grand, will have a joint benefit at that house on 7. The popularity of the beneficiaries should insure a large house.

It is said that Douglas Sherry is engaged in writing a play. Mr. Sherry traveled last season jointly with James Whitcomb Riley.

Manager Al. Bourlier is still quite ill. His brother, associated in the control of the Temple Theatre affairs, has returned from New York, having booked a large number of good things for next season.

JAMES F. THOMPSON, who was here with the Walter Damrosch Opera co., renewed old friendships made in this city when soloist at the last May Musical Festival.

The dates for the charity entertainments to be given by the Elks are announced as 16, 17 and the place as Phoenix Hill Park.

George Hibberd, an aeronaut, met with what was very nearly a fatal accident in making a parachute leap from a balloon sent up from National Park 5.

Silly Thompson, ex-manager of Charley Mitchell, and other well-known pugilists, is spending a few days in this city, and will endeavor to arrange for a boxing bout between well-known people. Mr. Thompson is well remembered here as manager of operatic ventures.

The benefit of John M. Straus realized a handsome sum, which will aid this talented young man in pursuing his musical studies in Germany, where he goes within a short time. His friends confidently believe that he has a career in store as a composer.

Manager Scott of Macaulay's will spend the Summer in Lexington, where he will have charge of a Chautauqua gathering. He will return to the city sufficiently early to place Macaulay's in condition for next season.

Katie Straus has the project of a Summer season with a stock co. at Phoenix Hill Park under consideration. She is in negotiation with Henrietta Crossman, Annie and Kate Blanche and people of like prominence in the profession. She proposes to have an orchestra under the direction of John Kirkamp. The project should succeed if these capable people are secured. Miss Straus has undoubtedly managerial ability, having conducted such affairs successfully before.

CHARLES D. CLARKE.

PROVIDENCE.

Joseph Haworth booked for 6-11 at the Providence Opera House was reported ill in New York, and unable to appear. There was a good advance sale and the money was refunded. Sandow Trocadero Vaudeville 17, 18.

Hop's A Temperance Town did a very large business at Keith's 6-11. This closed the house for the season.

The entertainment given by McHenry's English Swells at the Westminster Theatre 6-11 was counted among the best of the season and drew well. Specialties were given by the Washburn Sisters, the Vidocq's, Fish and Quigg, Crawford, Manning and Paterson Brothers. Franklin Wansbold's Dog Circus was a most pleasing novelty. Casino Girls 13-18.

The Flanger was the attraction at the Star Theatre 6-11 and played to good houses. The piece was nicely staged and Lester Longner impersonated the leading role in a satisfactory manner. He was given good support by Alice Keane, Katherine Angus, J. K. Keane, J. F. Kirke, and Fred and Alice Warren. Mr. Warren was very amusing as Spyke the tramp. Ten Thousand Miles Away 13-18.

The Arion Club Festival took place in Infantry Hall 6, 7, and was an artistic and pecuniary success. The hall was packed to suffocation at both concerts. The club was directed by Professor Jules Jordan, and the soloists were Madame Nordica, Ben Davies, and Gertrude May Stein. At the second concert Madame Mellia, Susie McKay, Luella R. Flagg, J. C. Bartlett, Lou F. Brine, J. C. Manning, and Fred L. Martin. This was Mellia's first appearance before Providence audience and she was most cordially greeted. The event will long be remembered as the most brilliant in the club's history. William H. Wing had the affair in charge.

W. H. Strickland, in advance of Trilby, was in town early in the week.

Grimes' Cellular Door Co. passed through here 5-en route from Fall River to Syracuse.

William West of the Dazzler co., which closed here 4, sailed for Europe 7 to fill engagements.

The De Witt Sisters have been engaged by Manager R. A. Harrington to sing at Rocky Point during the Summer season.

The Falstaff Minstrels will give their annual entertainment in the Providence Opera House June 6-8.

A great many Providence people went over to Pawtucket during week of 6-11 and saw Lola Pomeroy and her co. in Little Hurricane.

Charles Barringer joined the Katherine Rober co. at Worcester 6.

Shore Acres comes to the Providence Opera House 20-June 1, and De Wolf Hopper June 4, 5.

The Providence Opera House will close season about June 8; the Westminster Theatre June 1. Trowbridge's Star will remain open until after July 4.

HOWARD C. RIPLEY.

JERSEY CITY.

Herrmann began a week at the Academy of Music 6 to good business. The programme presented was a clever one. The slight-of-hand, the Asiatic trunk mystery, Noah's Ark, the Artist's Dream, and Mrs. Herrmann's dances formed a long, mystifying and pleasant programme. Monroe and Rice 13-18. Wilson Barrett 20-21.

The Bon Ton Theatre opened to fair business 6 with a strong programme, comprising Bryant and Richmond, Fielding, Clark and St. Clair, Professor James Burton, and his trained dogs; the Valdares, Harry Dowley, Waller and Waller; Dorothy Drew, the Two Kids, Ned Monroe, the Kicketts, Alice Hanson and Fred Barr.

George Siddons' Athletic and Vaudeville co. opened at Wood's Hall 6-11 to poor business.

Burnham's Circus came 6 to big attendance at both performances. The street parade was good one, and the show clever, new and instructive.

Herrmann closes his traveling season here 11.

The Jersey City Club gave its last "stag" of the season 3. Among those appearing were: Professor Carlisle and trained dogs, Annie Wilks, Billy Young, Louise Monroe, the Salamubs, McAvoy and May and Ed. Timell.

Wilson Barrett's repertoire during his engagement at the Academy of Music 20-25 will include *The Manxman*, *Hamlet*, and his latest play, *The Sign of the Cross*.

Eddie Fox, orchestra leader for Professor Herrmann,

rendered artistic violin solos between the acts during the engagement of his co. at the Academy of Music 6-11.

Jersey City Lodge of Elks will give its last social session of the season at Taylor's Hotel 15. The committee are preparing a big bill for the annual benefit, which occurs at the Academy of Music 30. Tony Pastor heads the programme.

The season at the Bon Ton Theatre will close (probably) June 1.

Manager Frank Henderson, of the Academy of Music, has had another change in his bookings forced upon him. In my last letter I told George Monroe had turned his date at this house (6) over to Professor Herrmann, with Manager Henderson's sanction. The Shaughraun was booked here for week of 13, but as that co. has closed, George Monroe and John C. Rice will put on My Aunt Bridget 13-18, assisted by a strong co.

Professor Hager's Allegory of the Great Republic is booked at the Academy of Music 29 and 31.

Thomas Grossman, stage-machinist for Herrmann, renewed acquaintance with a number of California friends here last week.

WALTER C. SMITH.

ST. PAUL.

At the Metropolitan Opera House, J. Randall Brown, the mind-reader and medium, gave an exhibition of his power on Sunday evening, 5. The large audience present enjoyed the entertainment. During intervals Carrie Millward, the cornetist, entertained the audience with a number of selections finely rendered.

House dark 6-11. Marie Burroughs was booked 6-11, but owing to severe illness she was compelled to cancel her time in St. Paul. Kellar the magician 12-18.

At Litt's Grand Opera House the Giffen and Neill Stock co. gave a fine production of Captain Swift 5-11, opening to full houses. James Neill as Captain Swift made the character a very manly and interesting one. Henrietta Crossman as Mrs. Seabrook appeared to better advantage than in any part during the present engagement. The role is an exacting one, impassioned and intense in the emotional scenes. Miss Crossman is strong and forceful in her interpretation of the part throughout, and deservedly won the expressed favor of the audience. George W. Denham is a character actor of more than ordinary ability. As Marshall the mercenary, fawning butler, his characterization of the part was for him very favorable recognition. Charles Kent as Mr. Gardner was capital. John B. Maher was excellent as Harry Seabrook. Charles Dade good work as Mr. Seabrook. Annie Blanche was charming as Mabel Seabrook. Kate Blanche was impressive and pleasing as Stella. Fanny Burt as Lady Stanton, Mr. Frederick as Ryan well sustained their roles. The play proved a success and gave general satisfaction. Mrs. General Tom Thumb and her Liliputians 12-18.

Large and fashionable audiences, in which our music-lovers were well represented, gathered at the People's Church May 1, 2 to hear the Chicago orchestra, some sixty strong, under the direction of Theodore Thomas. A very enjoyable programme was presented at each performance. The organization is one of the strongest that Mr. Thomas has ever brought to the Northwest. The annual visit of Mr. Thomas and his orchestra to St. Paul is a pleasure fully appreciated by our music-lovers. The

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): House dark week ending 4. The Alabama Minstrels, local, will repeat their entertainment 7 for the benefit of Company E, Second Regiment, A. S. T. The advance sale very large.

ARKANSAS.

NEWPORT.—OPERA HOUSE (Bernstein and Beal, managers): A Pair of Kids 9.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Grau's Opera co. April 29, 30 to good business.—ITEM: Miss Mason was the recipient of many beautiful floral offerings.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): House dark April 25-27. Ezra Kendall in A Pair of Kids 7.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Peter F. Dailey and his clever co. in A Country Sport drew largely 2-4; Hanlon's Superba 16-18.—**BURBANK THEATRE** (Fred A. Cooper, manager): The French Spy by the stock co. to fair business week ending 4. Edgar Seiden in Will-o'-the-Wisp 5.—**OPHICUM** (Joseph Petrich, manager): A most excellent bill drew good houses week ending 20. The Electric quartette are the newcomers.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Peter F. Dailey in A Country Sport delighted a crowded house 1. Hanlon's Superba 14, 15.

STOCKTON.—AVON THEATRE (James Lent, manager): Post and Bruno's U and I co. to good business April 29.—**YOSEMITE THEATRE** (Frank Adams, manager): The Girl I Left Behind Me 2; packed house. American Girl 19.—ITEM: Miss Ida Ashley, known on the stage as Villa Sayne, is a former Stocktonian, and appeared here with the Post and Bruno co. at the Avon.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Orchestral concert April 29 by Lorine Opera House Orchestra; good house. The Goblin and the Greedy Grope (local talent) 3 was presented, with about one hundred children in the cast, to a good house.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): The Girl I Left Behind Me co. April 28-4; fair business. Peter Bailey and co. in The Country Sport 6, 7. American Girl underlined.—**PROFLY'S THEATRE** (W. L. Wilkins, manager): Week ending 4. Corner Grocery was interpreted by the W. J. Ellerford Comedy co. to fair business. Cinderella Up to Date underlined.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Peter Dailey's Country Sport to a good house 1; Ethel Brandon 6-11; vaudeville co. 20-25 at popular prices.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): House dark week ending 4. Effie Ellsler in A Woman's Power 10.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Our Flat 3; good house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Emily Bancker in Our Flat 2; performance good; fair audience. Effie Ellsler 11.

GREELEY.—GRIGSBY OPERA HOUSE (W. A. Heaton, manager): House dark 6-11; Effie Ellsler in Doris 20.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Dark week ending 4.—**COLISEUM** (M. B. Irvine, receiver): Ours was presented to a fair audience 30 by a co. made up in this city. Professor Arthur gave an exhibition of hypnotism and mesmerism 3-6 to good business.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): House dark week ending 4.—ITEM: Simpson and Lewis have closed the Columbia temporarily, and are playing with their co. at neighboring cities.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Edward Harrigan and his excellent co. of comedians presented The Major to a large audience 1. All the old favorites were with the co., including John Sparks, a resident of this city. Roland Reed in The Politician 4 elicited hearty laughter and applause. Mrs. Potter and Kyle Bellwile appeared 6 in Charlotte Corday, in which Mrs. Potter plays the title-role. Kyle Bellwile does remarkably good work as Marat. The Brooks Comedy co. 6-8 in repertoire played to fair patronage. Hoyt's A Milk White Flag, Sandow, Rob Roy, and Trilby are booked for week commencing 10.

STAMFORD.—STAGE-MANAGER TIGH, of Proctor's Twenty-third Street Theatre, is taking a well-earned vacation, and "rusticating" for a few days at the guest of Manager Lloyd. The Elks will open a mammoth bazaar at the First Regiment Armory in October, in which they will introduce many novelties. They expect to raise funds enough to build a home on the property they recently purchased on Pratt Street. An amusing episode occurred at the Potter-Bellwile performance, when a woman admirer of Mrs. Potter frantically threw a big bouquet into the hands of a well-known occupant of the first row, and excitedly "Sven-galed" him into hurling the floral tribute on the stage as the curtain was descending on the first act. He explained that he did it on the impulse of doing her a favor, without realizing that he ran a chance of being called a "chappie." F. G. Perrine, of the *Times*, has assumed the managing editorship of the Sunday *Globe*. During Mr. Perrine's stay on the *Times* staff, he has frequently acted as dramatic critic, and is well posted on the drama. He has a large circle of friends, who congratulate him on his advancement. Manager Jean Jacques, of Waterbury, en route home from a visit at the Hub, stopped off long enough to trade a few lies with your representative. He will probably assume the management of the Auditorium in Bridgeport, running it in connection with his Waterbury theatre. Manager Mart Hanley, always cordial and cheery, wishes to be remembered to THE MIRROR.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Edward Harrigan and his excellent co. presented The Major for the first time here to a large house 2. Roland Reed in The Politician 4; packed house. Potter-Bellwile co. 7; A Milk White Flag 8, 9.—**GRAND OPERA HOUSE** (G. B. Bunnell, manager): Donnelly and Girard in their laughable farce, The Rainmakers, drew a succession of crowded houses during their stay 2-4. The Viking, a spectacular comic opera, words by Estelle Clayton and music by the late Edward Irving Darling, was produced 6. The engagement is for three days. Humanity 9-11.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Primrose and West's Minstrels gave their usual admirable performance to a good house 4. In Old Kentucky 7 (return date) had a large audience, and this interesting play was well staged and finely acted by Lulu Tabor, Paul Gilmore, and their associates. New London Amateur Opera co. in Patience 10, followed by Trilby and Pauline Hall in Dorcas.—**BREED OPERA HOUSE** (A. H. Harris, manager): Mrs. Jenness Miller lectured to good and fashionable audiences matinee and night of 3. Norwich Glee Club (local), assisted by out-of-town artists, will give their first concert 9.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Sawtelle Dramatic co. closed a fairly successful week's engagement 4. An excellent co. headed by Joseph R. Grismer and Phoebe Davies, appeared in Humanity to a large and delighted audience 7. Duffy's Blunders co. announced for 8, failed to appear.—ITEM: Local talent, assisted by James Gilbert and David Leythgoe, will produce Mascot 9, 10.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Primrose and West gave complete satisfaction to a fair house 2. Humanity to a big house 4. Mrs. James Brown Potter II, Friends 16.—**OPERA HOUSE** (M. T. Wilton, manager): House dark 11-16.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Patience, by home talent, under the direction of Harry Dixon and wife, 2-4 matinee, rendered the opera in a very creditable manner to good business. Potter-Bellwile co. in Charlotte Corday 8 was one of the distinct successes of the season, and was greeted by a large and fashionable audience. In Old Kentucky 11; Pauline Hall 14.—**GAELIC OPERA HOUSE** (Ira W. Jackson, manager): Dark 4-11.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): E. H. Sothern in Captain Letterblair to an appreciative audience 1. Edward Harrigan's ever-welcome co. gave The Major 3 in a highly

characteristic manner. Humanity, with its English melodramatic atmosphere, was very well presented 8. The hot wave the past week told materially upon business. Musical Art Club (local) concert 13; Oratorical Society in "The Creator" 16; Pauline Hall in Dorcas 17; Whitney Opera co. in Rob Roy 18.—**THE AUDITORIUM**: Still closed, and date of reopening uncertain.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Ulle Akerstrom 2; good house. German Dramatic Club (local) 9; fair business.—ITEM: Samuel Russell's Lyceum Theatre co. is presenting Lynwood, the Lightning Rod Agent, and A Woman's Crime.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Primrose and West's Minstrels gave a satisfactory entertainment 3 to a top-heavy house. Pauline Hall 16.—ITEM: H. L. Flansburg, of this city, has made an engagement with Charles Frohman for the coming season with The Masqueraders co. Mr. Flansburg is a pupil of the Empire School.—Joseph O'Brien, of the Sothern co., visited with his father's family here recently.

GEORGIA.

SAVANNAH.—THEATRE (J. C. Shaw, manager): Dark week ending 7.

COLUMBUS.—SPRINGFIELD OPERA HOUSE (C. P. Springer, manager): Hettie Bernard Chase co. in repertoire to good business April 29-3. Campobello Opera co. 13.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending 4. Andrews' Opera co. in Fra Diavolo 6; Martha 7.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney manager): That Girl We Left Behind 13; John Griffith in Faust 20, 21.

POTATOELE.—OPERA HOUSE (Kellar and Moore, manager): Haymakers (operetta) 1 by local talent to a crowded house; Maud Granger 6, under the personal management of John Maguire of Butte, Montana.

WALLACE.—OPERA HOUSE (William Dawson, manager): A medicine co. occupied the house two nights last week.—BALDWIN THEATRE: Season closed.

INDIAN TERRITORY.

ARDMORE.—Mr. A. Kloski, a merchant of this place, has given Mr. Lee Galt, a contract for the erection of a \$30,000 Opera House to be completed on Aug. 1. This will be the best building of the kind in this territory, being 30x100 feet, having a 60x40 foot stage, raised seats, etc.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Bartholdi and Co., managers): Mr. and Mrs. Robert Wayne (ushers' benefit) week ending 4 in repertoire to fair business.—THE TABERNACLE (Lem H. Wiley, manager): Hagenbeck's Trained Animals week ending 4 to packed houses. The management are negotiating for a return date. Manager Wiley informs me that he has some surprises in store for the patrons of the Tabernacle during the Summer season.—ITEM: Ringling Brothers' Circus 3, business a record-breaker. The afternoon parade was the finest ever witnessed in the city.—ITEM: John J. Lindley in advance of The Delta Fox Opera co., was the guest of your correspondent. He reports his co.'s business during the season as being very gratifying. He also witnessed the final dress rehearsal of the opera, The Land of Lo which will have its initial performance 7, and he was much impressed with it.—E. D. Shaw, in advance of the Columbian Opera co., that is composed of the members of the Calhoun Opera co. which closed at Kansas City 11 was a visitor in the city 4 in the interest of his co. He is negotiating for a Summer season of comic opera, and at this writing is meeting with success. Mr. Shaw reports for the Calhoun Opera co. a brilliant season of eight months.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Dark week ending 4.

CLINTON.—RONNICK OPERA HOUSE (John B. Henderson, manager): Delta Fox in Little Trooper 8; packed house. Madge Tucker co. in repertoire 6-11.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Concert by Citizens' Military Band (local) 1; large audience. The Burglar 5.—ITEM: The Burglar is the last booking for the season. The new theatre project is still in the air, with chances about even as to whether it will come down to terra firma.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): House dark 4-11. Manager Cline will close the regular season on 11 with J. C. Lewis in Si Plunkard. The advance sale is large as both Mr. Lewis and his wife are very popular here.—ITEMS: "Dick" Ball, contracting agent of Barnum and Bailey's Circus, was here 4, 5, arranging for a date early in the Fall.—Neal Ainsworth, agent of Si Plunkard co., is here in the interest of his attractions. M. W. Gentry, manager of Gentry's Equine and Canine Paradox, was here last week visiting friends. Mr. Gentry's friends here are legion.—R. T. Prosser, of Cleveland's Minstrels, assisted by local talent, will give an entertainment for the benefit of the V. M. C. A. 9 at V. M. C. A. Auditorium.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Shalyon's Jubilee Singers 9; May Smith Robbins in Little Trixie 13.—ITEM: The Wallace Show opened the season here 4 to large business.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Jahr Markt 4-4 for the benefit of the free kindergarten.

PORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Fletcher and Johnson's Minstrels 4; fair house. Robinson Opera co. will open for a week 6.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): The Boy Tramp 3; small house; pleased audience. This attraction closes the house for the season.

EVANSVILLE.—GRAND (King Cobbs, manager): Eddie Foy, owing to illness, canceled 2. The advance sale was very large and many regretted being disappointed.—ITEMS: (T. J. Groves, manager): Augustine Neuville in The Boy Tramp 5; fair house. This closes the season.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Alba Heywood Concert co. gave a delightful entertainment to a small house 4.—ITEM: The Burglar 5; good business.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): Frederick and Marie Murphy in Pygmalion and Galatea with A Bed of Roses for a curtain-raiser 3 were well received by a fair-sized audience.

FRANKFORT.—COLUMBIA THEATRE (Aughee and Rarnaud, managers): Alexander Johnson 6; Marie Wainwright 9; Duncan Clark's Minstrels 11; Thatcher and Johnson's Minstrels 29.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Frederick and Marie Murphy in Pygmalion and Galatea 1; light business. American Travesty co. with Eddie Foy in Off the Earth to a large and well-pleased audience 4. Costumes and scenery fine. H. W. Tre Denick, Sadie McDonald, Louisa Boyce, Kate Uart, and Lillian Hawthorn gave good support. The co. close their season here and will go to Chicago. Marie Wainwright in Daughters of Eve 8; Thatcher and Johnson's Minstrels 14; Elks Minstrels 23; Stuart Robson in The Henrietta 31.—ITEM: Richard C. Bennett, of this city, with Charley's Aunt on this season, leaves here this week for a visit to Chicago and New York.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Madame and Augustin Neuville in The Boy Tramp 4; small audience. Schubert Symphony Club 5; Lady Laquette 9.

CONNELLSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Little Trixie April 30; large and disappointed audience. Stock, in a series of spiritualistic manifestations 1, 2; small but well-pleased audiences.

LAPORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Marie Wainwright with excellent support presented The Daughters of Eve 7 to a good house.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): Dark 6-11.—CARLISLE HALL (D. Carlisle, manager): Dark 6-11.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Eddie Foy in Off the Earth drew one of the largest houses of the season 3; receipts, \$450. Mamelons Operatic and Spectacular Carnival under local management 6, 7.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Herbert Cawthon in A Cork Man did a fair business 3; performance good. Marie Wainwright in Daughters of Eve 6; first-class performance.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Our Boys, local, benefit for the K. of P. Lodge 7; good house. Maloney's Wedding 11.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Stetson's U. T. C. co. to a fair-sized audience 1; satisfactory performance. The Forrest Concert co. deserved a larger audience than that which greeted it; 3 good performance. The Burglar 9.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): The Robinson Opera co. closed a successful week's engagement 4. Maud Atkinson 13-18.

MT. STERLING.—OPERA HOUSE (J. M. Murphy, manager): Dark 5-12. Nashville Students 13.

PONTIAC.—FOOKS' OPERA HOUSE (R. Folks, manager): John Dillon in Wanted the Earth to a large and well-pleased audience. Alba Heywood 16.

VIRGINIA.—TERHANIAN OPERA HOUSE (John Gore, manager): Bachman Concert co. 2; good house. Home talent 10; benefit of High School piano. House dark 25.

LEWISTOWN.—ARENA: Ringling Brothers' Circus 4. The afternoon performance was witnessed by from 7,000 to 8,000 people. At the closing of the show a violent rain and wind storm came up, flattening the tents to the ground and producing a panic among the spectators, some being severely injured. They were unable to give an evening performance on account of the storm.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Season closed.

KANKAKEE.—ARCADE OPERA HOUSE (Charles H. Cobb, manager): Season closed.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Bartholdi and Co., managers): Delta Fox in the Little Trooper 7 received an enthusiastic greeting at the hands of a large and fashionable audience. The little opera was given with dash and vim that was highly pleasing to the audience, and the clever work of the star was aided and abetted in a creditable manner by Paul Arthur, Alf Wheeler, Charles J. Campbell and Villa Knott. The chorus was excellent and the costumes and stage-settings exceptionally handsome.

EM

THE NEW YORK DRAMATIC MIRROR.

audience.—ITEM: Maurice Callahan took possession of the Academy as manager May 1, Mr. Burbank's lease expiring on that date. Mr. Callahan was treasurer of the Academy for some time.

TAUNTON.—THEATRE R. A. Harrington, manager; Hoyt's Temperance Town 4; good house. Whitney's Rob Roy co. 8; large and fashionable audience. The principals were all well received.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): In Old Kentucky (return) 2; good business; cast excellent, although considerably changed since its former appearance. Columbus (by Gardner talent) 15.—ITEM: Manager Sanderson presented In Old Kentucky I. and Trilby 8, at the new Town Hall, Leominster, both to good business.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): A. M. Palmer's co. in Trilby 6; excellent performance; large audience 7.—CADET HALL: Gilmore's Band 7; small business.

SOUTHBURG.—DRESSED OPERA HOUSE (J. S. Dresser, manager): House dark April 29-4. Sunny South Minstrels (local) 11; Ulric Akerstrom 14.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Stowaway 4, and Ward Stock Dramatic co., with Neil Twomey 6-8, fair business.

LYNX.—THEATRE (Dodge and Harrison, managers): Bobby Gaylor as Sport McAllister 4; fair business. The event of the season was the complimentary benefit 6 to Messrs. Dodge and Harrison of this house, with the Whitney Opera co. in Rob Roy as the attraction. The audience was large and fashionable, and the opera was enthusiastically received.—OLD FOLLOWS' HALL: Gilmore's Band 7; small but appreciative audience. The band was greeted by a small but appreciative audience.

MUSIC HALL: Minco's City Club 9-11; Rentz-Santley 13-15.—ITEM: A friendly audience attended at the testimonial to May Hennessey (May Gerald) assisted by local talent 7. The Past Mail, return engagement, 9. Trilby returns II. Pauline Hall will present Dorcas for the second time at Lynn Theatre this season, when the Federal Labor Union 6-23 will benefit.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Robert Gaylor in Sport McAllister 2; small but satisfied audience. William Barry in The Rising Generation 3, for the benefit of the miners, to a large house. The Human Race booked for 6, canceled. Lincoln J. Carter's Fast Mail 6; small house. The Whitney Opera co. gave an excellent performance of Rob Roy 7, to a good-sized audience at advanced prices. Cyr Brothers' Specialty 10, 11; Sawtelle Dramatic co. 13-18; the Baldwins 20-25.—CITY HALL: Annie Eva Fay in Spiritualism 13-18.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): In Old Kentucky 8. Theresa Milford, assisted by Boston and local talent, will appear as Leah the Forsaken, 25.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Boston Festival Orchestra 4; large and well-pleased audience; the soloists were well received, particularly Miss Stein and Mr. Rogers. Ulric Akerstrom 7; small house; good performance.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Mrs. James Brown Potter and Kyrie Bellew in Charlotte Corday 3; small audience. Prof. Samri S. and Kittle Baldwin 4, to poor business. George W. Penniman 6 lectured on Pythian Knighthood to a small audience. In Old Kentucky drew a good house 8; it was a return engagement of the play, but the co. was very much changed. Joe Ott 18; William Barr 18.

RICH'S THEATRE (John P. Wild, manager): James B. Mackie in Grimes' Cellar Door closed a week's engagement 4 to small houses. Shore's Afro-American Troubadours 6-8; very poor business. The Galley Slave 9-11.—ITEMS: Mrs. Potter and Mr. Bellew closed a season of forty-five weeks III in New Britain, Conn.; it opened in San Francisco July 2, 1894.—Prof. Baldwin will play the Summer through the Canadian provinces.

MICHIGAN.

JACKSON.—HIBERNIA OPERA HOUSE (W. W. Todd, manager): Marie Jansen in Delmonico's at 6 April 30 to a large and well pleased audience. Murray and Mack 13.—ITEM: The Marie Jansen co. jumped from La Crosse, Wis., to this city, a distance of 350 miles, but failed to show the effects of the long journey in the manner the piece was presented.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): Nellie McHenry in A Night at the Circus 7; good business. Miss Jollity co. 9.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Nellie McHenry in A Night at the Circus to a fair house 3. Two Johns Comedy co. to a small audience 6.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Two Johns 4; Fast Mail 6; small houses. Cinderella, local talent 10; Archie Boyd 11; Murray and Mackie in Finnigan's Ball.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Home talent company of 130 people presented Poetry of War 2-4, to large audiences for the benefit of home V. M. C. A.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): Marie Jansen in Delmonico's at 6 entertained a large audience 1. Davis' U. T. 9-11.—GRAND (O. Star, manager): The Smugglers, a blood-curdling melodrama, entertained top-heavy houses of 6.

FLINT.—MUSIC HALL (Rankin and Hubbard, manager): Nellie McHenry in A Night at the Circus 2; good house. Two Johns 3; small house.

COLDWATER.—TISBURY'S OPERA HOUSE (J. T. Jackson, manager): House dark 1-10; The Two Johns 11.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): House dark week ending 4.

BELDEN.—BELDEN OPERA HOUSE (W. P. Hetherington, manager): Wilbur Entertainment co.; crowded house. Wilson Day co. 9-11; Davis' Uncle Tom's Cabin co. 24; A Cracker Jack June 17.

MONTANA.

BUTTE.—MAQUIRE'S OPERA HOUSE (John McGuire, manager): Clement Rainbridge and his clever co. in Alabama 2, 3 to good business. The play made a big hit. Two Old Cronies 6-8.—ITEM: Manager John Morgan has secured a two years' lease on the Evans Opera House at Anaconda.

GREAT FALLS.—OPERA HOUSE (N. G. Hartley, manager): The Alabama co., managed by Clarence Rainbridge, played to \$500 April 30; performance best of its kind ever given here. Pyke Opera co. 6, 7.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Alabama 4; crowded house. Frank C. Bangs, as Colonel Preston, George B. Miller as Colone Moberly, Si P. Wicks as Squire Tucker, Clement Rainbridge as Captain Davenport, Edward Mass as Declarator, and Ethel Irving as Carrie Preston form a strong cast, giving such a performance as is seldom seen here.

ANACONDA.—EVANS OPERA HOUSE (John McGuire, manager): Richards and Pringle's Minstrels to \$25 April 28. Two Old Cronies 9.—ITEM: John McGuire has secured a new lease on the Evans for two years.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Two Old Cronies 1; poor business. Annie May Abbott 6; Whitney Opera co. 20.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (L. and I. Hester, managers): Dark week of April 29-4. Creston Clarke is booked for a night here in December.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager): House dark week ending 4.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Liliputians 4; poor business. Black Crook 8.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Mrs. General Tom Thumb 1; big house at matinee, light house at night. Black Crook and Thatch and Johnson's Minstrels underlined. C. H. Saulpaugh has given up the management of the Saulpaugh Hotel and hereafter will devote his attention to theatrical pursuits.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Wardle and James in King Lear 4 to a very light house. Springer and Wally's Black Crook to a fair house 1. Barnes Marvin Repertoire co. 13-18.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark week ending 4.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Frederick Wardle and Louis James appeared April 30 in Henry IV, and Julius Caesar. The productions were beautifully staged and the support excellent. They played to two very good houses. Tom Thumb 11; W. A. Mahara's Minstrels 13.—LYCUM THEATRE (L. N.

Scott, manager): W. W. Thomas, Jr., lectures on The Land of the Midnight Sun 8.—ITEM: During Messrs. Wardle and James' engagement they were entertained at a banquet by the local Knights of Pythias.

MISSOURI.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): House dark week ending 4.

AURORA.—OPERA HOUSE (W. J. Branham, manager): A. J. Sharpe's Lyceum co. in repertoire week ending 4 to fair business and satisfactory performances.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Our Dorothy co. 6-8; Champ Clark, lectures 17.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Spooner Dramatic co. at popular prices to fair business April 29-4.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philey, manager): Paul Alexander Johnston, mind reader, opened a week's engagement April 29 at popular prices. Liliputians 6; Emily Bancker in Our Flats 17; Sousa's Band follows, and the season closes 28 with The Passing Show.—THE CRAWFORD THEATRE: Season closed.

INDEPENDENCE.—NEW ARMORY HALL (H. G. Henley, manager): House dark 6-11.

CLINTON.—OPERA HOUSE (Brannum and Piper, managers): House dark April 29-5. Powell's Musical Comedy co. 6-11.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): Side Tracked, with Jules Walters as the tramp 10; Emily Bancker in Our Flat 12; Sousa's Band afternoon 14.—ITEM: THE FUNKE (F. C. Zehrung, manager): This house has been dark since the close of the Spooner engagement, and will be occupied 13 by home talent in a war concert.

FALLS CITY.—GEHLING OPERA HOUSE (Grant Shurtliff, manager): Our Little Folks 2; small house. McIntyre and Fitzgerald's Comedy co. opened in A Chase for a Wife 6; packed house.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): House dark 6-13.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): House dark 1-8. Manola-Mason co. 11; 12.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): The Fast Mail 4; light house. Robert Gaylor, booked for 8, canceled. Trill 16.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): William Barry in The Rising Generation 7, for the usher's annual benefit; large and pleased audience.

GORMAN'S THEATRE (Charles J. Gorman, manager): The Police Inspector 6-8 did well, followed by The Stowaway the rest of the week.—ITEM: The ushers were disappointed by being unable to have brought out Bobby Gaylor, who had been engaged for their benefit, but who was obliged to close his season 4 on account of illness.

NEW JERSEY.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Lewis Morrison's Faust 1; fair-sized house; performance satisfactory. The Two Flats 14; Count Fair 18; Scarlet Seal (local) 24. The Wyoming Wild West Show exhibited here on 8 to good business both afternoon and evening, giving a fair representation of life on the plains of days gone by.—ITEM: A dress rehearsal of The Two Flats taken place on the evening of 13, previous to its starting out 14, going to Elizabeth 15, and New Haven 16-18. The Uncle Josh Spruce co., owned and managed by Dave B. Lewis, closed season at Waukesha, Wis., on 4, after having been out thirty-two weeks. Mr. Lewis is now managing the Wyoming Wild West.—Mr. Apple, of Newark, is now musical director of the Allen Theatre.

NEWARK.—MINDEN'S THEATRE (Colonel W. M. Morton, manager): James A. Heine and co. gave an excellent performance of Shore Acres to good houses 6-11. The Viking 13-18; De Wolf Hopper 20-25.—H. R. LEWIS' THEATRE (M. W. Tobin, manager): Herrmann drew good houses 2-4. Madame Hermann added a little to the entertainment by her charming dances. Lewis Morrison's Faust, with Rosalie Morrison, 6-11; performances good; good houses 14-18; Temptation of Money 20-25.

WALDMAN'S OPERA HOUSE (Fred. Waldmann, manager): The City Sports gave the usual variety and burlesque bill 6-11 to good houses. City Club 13-18; Jay Circus 20-25.—ITEMS: Flynn and Sheridan have two for next season, City Sports and The New Sensation, the latter composed of hall whites and colored.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Sanders and Hockey Stock co. 9-11.

DELIVERO.—NEW OPERA HOUSE (Widener Bros., managers): Leon's Troubadours 2; receipts, \$80; performance fair.

HOBOKEN.—THEATRE (John Clark, manager): 1800, 6; fair business. The house was dark 7, 8. Hoboken Turn Verein 9; Hi Henry's Famous Minstrels 10, 11; County Fair 19-15.—ITEM: J. H. Phillips, manager: The Galley Slave 12-18.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Thomas E. Shea and his popular-prize co. played their third engagement this season to good business 6-11. John Drew II; De Wolf Hopper 18.

RED BANK.—OPERA HOUSE (C. E. Nicoll, manager): The Galley Slave co. gave a fine performance to a well-pleased audience 2.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (T. E. De Graw, manager): Mr. and Mrs. E. Wilson in The Gypsy Queen 18; return date.—ITEM: BOROUGH HALL (M. G. Byrnes, manager): House dark 6-12.

PLAINFIELD.—MUSIC HALL (Joseph Soll, manager): Lewis Morrison in Faust 6. On 10 arrived here in the afternoon, but owing to the baggage being delayed in transferring at New York, did not reach the theatre until 8 o'clock, and in consequence the curtain did not rise until 10 o'clock. The play in its entirety was appreciated by a large and good-natured audience. Howard Stock co. 13-18.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Thomas Q. Seabrook presented The Grand Vizier to a large and appreciative audience 4.

LYCUM THEATRE (A. H. Simonds, manager): Lewis Morrison's Faust gave an excellent performance to a fair house 2. The Elizabeth Orphan Asylum had their annual anniversary 3. County Fair 18; E. H. Southern 18.—ITEMS: W. A. Palmer, manager of Leon's Troubadours, was the guest of Manager Drake 7.—Elizabeth City Lodge, No. 299, B. P. O. E. gave another of their enjoyable social sessions 3. There were present, besides a large number of invited guests, delegations of Elks from Newark and Plainfield. These socials of 298 are looked forward to with great anticipation by those who are fortunate enough to receive an invitation.—Drake Opera House will close season 11.—A number of Elks from Elizabeth City Lodge, No. 299, B. P. O. E. attended the social session of Newark Lodge, No. 21, on 7.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Hi Henry's Minstrels 2; fair-sized audience; performance very satisfactory. Marie Jansen 15, Faust 18.

COHOES.—CITY THEATRE (Powers and Williams, managers): Still Alarm, booked for 2, failed to appear.

IOLA.—POMERoy 4; light attendance.—ITEM: Stage-manager Kelly has engaged Rhéa to present The New Magdalene for his benefit this month.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Pauline Hall in Doncas pleased a light house 2. Thomas Q. Seabrook in The Isle of Champagne 7; fair business; audience well satisfied. Sol Smith Russell 10, E. H. Southern 14; Shore Acres 16; Old Homestead 22.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): In Old Madrid 6; good business.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): House dark 6-11.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): House dark 1-8.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Rice 10; Sol Smith Russell 13; Boston Festival Orchestra 25.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Iola Pomeroy 2; fair business. Jester's Athletic co. 16; Buffalo Bill's Wild West 14.

OWEGO.—WILSON OPERA HOUSE (Calvin B. Dean, manager): Lillian Kennedy 2; good house; performance good.—ITEM: The co. was billed for afternoon and evening of 4 but refused to play owing to the intense heat.—The management of the Opera House changed hands, Mr. Sweet retiring and Mr. Dean assuming control.

HORNELLSVILLE.—SHATELUCK OPERA HOUSE (S. Ossman, manager): Al. G. Field's Minstrels gave a most excellent performance to a moderately well-filled house 3. The Maude Hillman Comedy co. commenced a week's engagement 6 opening in That Girl from Yankee Land followed by Hoop of Gold to good-sized audiences at popular prices. Al. G. Field's Minstrels will close in Columbus, Ohio, 11.

GLEN'S FALLS.—OPERA HOUSE (Harrington Cheasborough, manager): Manola-Mason in Friend Fritz delighted a fair-sized house. Rhéa 11.

PENN VAN.</

HERE AND THERE.

The usually correct *Mail and Express* spoke last week of Sowing the Wind as one of Pinner's most successful plays. Sydney Grundy, what do you think of that?

And by the way, doesn't Henry Miller surpass himself in this play? His Brabazon is better than any work he has ever done, with the possible exception of his clever characterization in *Gudeons*, and I should think he would prefer it to any other part in the Empire company's repertoire. He has even improved on the work he did with Brabazon last season, and then everybody thought it was just about right. Few of our young actors can play old men so gracefully and earnestly.

Boston likes Maggie Cline, but they do not want her to wear black gloves. They advise her to wear tan Suede, or, better still, no gloves at all, for the black gloves call to mind Yvette Guibert, and Boston doesn't think they are appropriate to the Irish Queen. Walsingham, of the Boston *Herald*, calls the fair Margaret "Madame Sans-Gêne." Not bad.

Two cats at the exhibition held in Madison Square Garden Concert Hall last week rejoiced in the names of Ellen Terry and Paderewski. "Paddy" took a prize.

Some critic writing recently of a character (?) in a new play—one of these now very tiresome ladies with a "past"—said: "She is worse than all the others combined. She is the fourteenth Mrs. Tanqueray."

I hear that Jefferson De Angelis will not star next season after all. Sensible, if true. Many clever people are spoiled when they get the starring fever, although it might not be so in this case. De Angelis is as funny as they make them.

When will this craze for long titles end? We have had *The Case of Rebellious Susan*, *The Importance of Being Earnest*, etc., and now *Henry Arthur Jones* breaks the record. His latest play is called *The Triumph of the Philistines*; or, How Mr. Jorgan Preserved the Morals of Market Pewbury Under Very Trying Circumstances. It will probably come to be known as *The Triumph*, for I don't think anyone will ever say the whole thing twice.

The press agent of a well-known actress has been inspired to write the following stuff about his star: "When Miss Blank smiles, her audiences smile with her. Her lips are almost continually parted with mirth, and the consequence is an ever-laughing audience." A cruel exchange replies to this by saying that the matronly soubrette's husband is a dentist.

On the Rialto the other day I overheard from a group of Thespians "Eighteen weeks of one-night stands." Think of that, ye actors who can play at home the year round—eighteen weeks of one-night stands! No wonder some of the players come in at the season's close with that tired feeling.

I hope the Bureau of Incumbrances will not make any more ado about the electric signs which adorn so many of our theatres. Broadway is a perfect blaze of light these evenings, and it would make a considerable difference in the appearance of the street were these brilliant and beautiful illuminations to be removed. Perhaps the B. of I. hasn't been favored with enough free seats, and is trying to get even this way. At any rate, I trust their little kick will avail nothing, and that Broadway will lose none of its electric lights.

Mr. Mansfield's first drama "for the young people of New York" hasn't been entirely successful, and it is to be hoped that he will find another very soon or else give us his old repertoire again. The King of Peru would make a more interesting novel than play, and a better play could be made out of the story than the present drama, or romantic comedy, as it is called. The plot is ingenious, but not clearly defined, while the characters are too vague and sketchy. Mr. Mansfield is not at home in the part, and by the way he adopts a peculiar fashion of holding his hands in this character—i. e., he almost continually keeps both on the left hip. Perhaps this is customary with Peruvian monarchs, but it looks a little odd.

I would like to ask in the name of euphony and pronunciation why Miss Cameron calls duty "juty"? Is it one of the rules of the Garrick Theater? (Note the ter.)

The English custom of printing merely the last names of the actors on the programme is slightly confusing, as done at the Garrick, but when one looks about this charming little house and sees what an artistic place it is, one can overlook such a detail as this. Everything about the Garrick is in perfect taste, and it is a valuable addition to our handsome playhouses.

In the advertisements of this house, Mr. Mansfield is always careful to have it spelled "Theater," but I notice that where the word occurs a second time, a careless compositor or proof-reader lets it go in the usual way. Mr. Mansfield will probably want to read the proofs himself when he sees this.

THE OBSERVER.

AMONG THE SCENIC PAINTERS.

Thomas G. Moses is finishing scenes for the new spectacle of the American Extravaganza company, after which he will commence the stock for the new Valentine, Toledo.

John H. Young is on Jacob Litt's new piece, *A Genuine Gentleman*, after which he will paint a new act-drop for the Grand Opera House.

Ernest Gros, who painted *The Viking*, is at work on Charles Frohman's City of Pleasure.

Louis C. Young is busy on old and new scenery for A. Y. Pearson's productions.

Gates and Morane, of Chicago, called on the Youngs and other brother New York artists last week.

L. W. Seavey built the forty-foot papier-maché log-cabin for the United States Cartridge Company, to be seen this week in the Sportsman's Exhibition at the Madison Square Garden.

Henry E. Holt is painting scenery for Lillian Russell's new Russian opera, *The Tzigan*.

Ernest Albert is busy on *The Heart of Mary*.

D. Frank Dodge is making models for Katie Emmett's new production.

The largest circulation of any dramatic paper and the biggest return can be had from MIRROR professional cards. \$1 a line for three months.

JERSEY JUSTICE.

Last Thursday night Herrmann the magician gave an entertainment in Jersey City, and after it was over started with Mrs. Herrmann, Manager Bloom, Herrmann's colored valet, and Mrs. Herrmann's maid for the Pennsylvania Railroad ferry on their way to their home at Whitestone, L. I.

It appears that the policeman at the ferry, one Bleume, had been instructed to watch for a negro with a bundle, as a robbery had been committed at the Salvation Army barracks in Jersey City.

Herrmann and Manager Bloom had gone on a few steps in advance of the others of their party to secure tickets. Herrmann's valet carried a bundle belonging to Mrs. Herrmann. Policeman Bleume as soon as he saw the valet, stopped him, asked him where he got the bundle, and began forcibly to take him into custody.

When Mrs. Herrmann saw her servant in the policeman's grasp, she ran to his assistance, and explained to the policeman who he was. The policeman, disregarding what she said, seized Mrs. Herrmann by the wrist and pulled her about roughly. Mrs. Herrmann, who was carrying a bag and a pet dog, tried to release herself, and in the struggle her hand came in contact with the policeman's face. She had several rings on her fingers, and one of these drew a little blood on the cheek of the policeman, who persisted in holding her, and placed her under arrest.

Mr. Herrmann and Manager Bloom came up and tried to explain matters to the policeman, but the latter doggedly insisted that he was doing his duty and was abusive in his language. He persisted also in arresting Mrs. Herrmann, against whom he preferred a charge of assault and battery in the Police Court.

Mrs. Herrmann was admitted to bail until Saturday, when the case was called. The policeman brought forward as witnesses to corroborate his story three newsboys. The Herrmanns had adduced witnesses to prove that the policeman had been unreasonable and brutal, and that he had acted injudiciously. Justice Potts, before whom the case came, technically held that Mrs. Herrmann had assaulted the policeman, but suspended sentence.

The Herrmanns have filed charges against Bleume before the Police Commissioners of Jersey City, and will also complain to the Grand Jury. It is said that the police officials admit that Bleume exceeded his authority and that he was unnecessarily rough and inconsiderate in his action.

MR. PALMER'S RIGHTS SUSTAINED.

McKee Rankin's attempt to pirate *Trilby* in Denver has come to grief. Judge Dittenhofer appeared before Judge Hallett in the United States Court there last week in Mr. Palmer's interest and a permanent injunction was granted restraining Rankin and the Lyceum Theatre company of Denver from giving further representations of the unauthorized dramatization of Du Maurier's novel made by Rankin. Rankin's absurd claim that Du Maurier founded his book on another called "*Trilby, the Fairy of Argyle*" was not recognized by the court.

Judge Lacombe, of the United States Circuit Court, granted to John Harper, of Harper and Brothers, last Friday a preliminary injunction restraining William V. Ranous from producing in the United States a dramatization of Du Maurier's novel. The decision was worded as follows:

The Act of March 3, 1891 (26 Stat. at Large 1106), amends Section 492 of the U. S. Revised Statutes, so that it now contains this provision:

Authors or their assigns shall have the exclusive right to dramatize and translate all of their works for which copyright shall have been obtained under the laws of the United States.

Complainant's title to the copyright of the novel *Trilby*, as set forth in the bill is not seriously disputed, and the affidavits show quite plainly that defendant's drama or play called *Trilby* presents characters, plot, incidents, dramatic situations and dialogues, appropriated from the novel thus copyrighted.

Complainant may take an injunction *spondent litem* restraining the defendant, his agents and servants from production or publicly performing any play or drama presenting scenes, incidents, plot or dialogue, or the said novel "*Trilby*," or any substantial part thereof, or any simulated or colorable imitation or adaptation thereof.

The application, however, for an injunction against the mere use of the name of *Trilby* as the title of any dramatic composition which does not present such scenes, incidents, plot or dialogue, or simulated or colorable imitation or adaptation thereof is denied. It is the name in connection with the novel, not the name alone which the copyright law protects.

Ranous had been giving piratical representations of the piece in Maine.

Thus Mr. Palmer, at considerable trouble and expense, has established his rights beyond peradventure, and it will go hard with offenders of the same class who endeavor to trespass upon his proprietorship in this valuable dramatic property, for Mr. Palmer intends to squelch every attempt that is made to use *Trilby* in any form without his authority.

Mr. Palmer announces that during this and next season he will send companies under his own management or that of W. A. Brady to perform *Trilby* in every town in the United States and Canada.

ENDING THE SEASON.

The Coon Hollow company will close in Buffalo on June 1.

E. H. Sothern's tour will terminate on May 25 in Philadelphia.

Edie Ellsler will end her season in Chicago on June 1.

The Fast Mail (Southern) company closed at Portland, Me., on May 11.

John Drew will close on May 16 at Binghamton, N. Y.

The season of Mr. and Mrs. Kendal will close at Orange, N. J., on May 27.

Pawn Ticket 239 will end its tour on June 1 in Philadelphia.

James A. Herne's season will terminate in Providence, R. I., on June 1.

Side Tracked (Jule Walter's) will close at Dubuque, Ia., on May 21.

Fitz and Webster in *A Breezy Time* closed their fourth season, which embraced a period of forty weeks, at Jamestown, N. Y., on May 11. Edwin Clifford has been re-engaged as business manager for next season.

Thomas Keene closed season at Pittsburgh on May 7.

A Texas Steer closed at Fredonia, N. Y., on May 5.

Finnegan's Ball closed at Pontiac, Mich., on May 8.

Brinco Pro Tem will close at Pittsburgh.

Amy Lee will close on June 1.

The Humanity company will close on May 11.

The French Folly company will close on May 18.

In Old Kentucky closed on May 11.

Nat C. Goodwin will close on May 25.

Lewis Morrison's *Faust* closed at Newark, N. J., on May 11.

D. Frank Dodge is making models for Katie Emmett's new production.

The season at these popular resorts commences June 22.

For full information as to hotel rates, rooms, etc., address George D. DeShields, Manager, Deer Park, or Oakland, Garrett County, Md.

MISS ADA REHAN

Under the Management of AUGUSTIN DALY,

NOW ON TOUR.

THIS WEEK. Alvin Theatre, Pittsburg.
Week of May 29. Walnut Theatre, Cincinnati.
Week of May 27. Grand Opera House, Cleveland.
June 4, 5, 6 and 7. Academy of Music, Buffalo.

June 12, departs for England.
June 25 (and for the season). Daly's Theatre, Leicester Square, London.

SAID TO THE MIRROR.

HENRY GREENWALL: "The opening of my new Lyceum at Atlanta was a genuine surprise to the public. The event proved that the theatre-going people of Atlanta will patronize a strictly first-class house, and such I intend the Lyceum to be. The opening was a great social event, all the persons of note in the State being present. I have a fine list of attractions booked for the coming season. As now arranged, my chain of theatres more than pleases the higher grade of attractions that come South. The mediocre combinations I will not book. Only the best plays and the best stars are what I intend to present."

CHARLES PLUNKETT: "With my wife, I have engaged with Augustus Piton for next season. During the Summer we shall kill trout in Upper Canada, and rainy days we shall read play manuscripts, of which we have several, among them two by Albert Roland Haven."

SIDNEY R. ELLIS: "The success of *Bonnie Scotland* on its trial tour has surpassed my most sanguine expectations. I shall send the piece out on the road next season with the finest cast I can get, and with an elaborate scenic outfit. The time for next year is nearly all booked."

S. GOODFRIEND: "THE MIRROR is certainly a wonderful advertising medium. Ever since we advertised the tour of Courtenay Thorpe in the play, *The Story of a Sin*, we have been literally deluged with offers of open time."

ANDREW McCORMICK: "A press sheet announces that the Broadway Theatre will close this Summer for the first time in its history. This is inaccurate. The Broadway Theatre was closed several weeks last Summer. We have not yet decided as to whether we shall close this year. It all depends on the success of Camille d'Arville in her new opera. Our first attraction next season will be Sidney R. Ellis' *Bonnie Scotland*."

MAX FIGMAN: "I anticipate no trouble on account of the alleged similarity between my play *The Passport* and certain scenes in the novel by A. C. Gunter called '*My Official Wife*'." As far as I am aware *The Passport* is an entirely original play and the creation of B. C. Stephenson and William Yardley, the English authors. I got the play from Daniel Frohman. He had it written for his company and then found he could not use it. I paid Mr. Frohman the amount he had paid the authors as a bonus and then entered into negotiations with Stephenson and Yardley. If an injunction is placed I shall look to Mr. Frohman and the authors for any damages I may sustain."

MARION MANOLA: "I look forward to my season with the Murray-Lane company with much pleasure. I have signed to sing with them in Cleveland and will open in *Clover*. It is singular, is it not, that after nearly two years' absence from the comic opera stage I shall make my reentrance as *Stella*, a part that is more congenial to me than any in my repertory, and one which gained for me my greatest success. We do not sing any matineses, and the rehearsals will be confined to three hours daily. I am in excellent health, and my friends say I am in splendid vocal form."

G. HERBERT LEONARD: "I have just returned from Boston, where I had a most enjoyable time with an old English friend, whom I had not seen for a number of years. We met first in Australia, afterwards in India, China, South America and England. He saw me play Hamlet in Calcutta, and Clown in Birmingham. But I lost my old friend's admiration last week at one fell swoop by my impersonation of an English nobleman. He questioned my right to make a British peer act like a fool on the stage. I referred him to the author of the farce, in which I was playing—an Englishman. 'We measured swords and parted.' Yesterday before leaving his house I decorated the British lion's smoke-den with two flags, Stars and Stripes and Union Jack. Upon observing my work, the bold animal placed his paw upon the lovely head of his American wife, laughed heartily and became a lamb. I am still to be blasted Britisher's guest whenever I visit Boston."

BUFFALO BILL'S WILD WEST.

Buffalo Bill's Wild West, now en route, is everywhere meeting with the success that the originality and great scope of the enterprise warrant. In another part of *THE MIRROR* a suggestion to the press and public is made relative to the small attempts to pirate in a small way the ideas involved in this great exhibition.

DEER PARK.

On the Crest of the Alleghenies.

To those contemplating a trip to the mountains in search of health and pleasure, Deer Park, on the crest of the Allegheny Mountains, 3,000 feet above the sea-level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

The surrounding grounds, as well as the hotel, are lighted with electricity. Six miles distant, on the same mountain summit, is Oakland, the twin resort of Deer Park, and equally as well equipped for the entertainment and accommodations of its patrons. Both hotels are upon the main line of the Baltimore and Ohio Railroad, have the advantages of its splendid Vestibuled Limited Express trains between the East and West. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country. One-way tickets, reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago, and any point on the B. and O. system to Washington, Baltimore, Philadelphia or New York, or vice versa, are good to stop off at either Deer Park, Mountain Lake Park or Oakland, and the time limit will be extended by agents at either resort upon application, to cover the period of the holder's visit.

The season at these popular resorts commences June 22.

For full information as to hotel rates, rooms, etc., address George D. DeShields, Manager, Deer Park, or Oakland, Garrett County, Md.

AMONG THE DRAMATISTS.

Leopold Jordan: writing from London, says of the first night of *The Girl I Left Behind Me* at the London Adelphi: "The enormous audience cheered the play, called for the authors, and by it all proved to the American dramatists that there is a big field here for their works. *The Girl I Left Behind Me* charmed the public and critics, and to-day it is the talk of the world of Bohemia and society. Franklyn Fyles and David Belasco can take Bronson Howard by the hand, and the three can stand forth as Americans who have proved what sterling dramatic material Americans are capable of giving to the world—I should say, to the Old World. The success of the American play here, in London, cannot be over-estimated. I, and many others recently from America's hospitable shores, feel justly proud of our great triumph."

Marie Walsh</

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1870.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - MAY 18, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—A TEMPERANCE TOWN, 8 P.M.
 BROADWAY THEATRE.—ALADDIN, JR., 8 P.M.
 CASINO.—VAUDEVILLE, 115 P.M.
 EMPIRE.—SOWING THE WIND.
 FOURTEENTH STREET.—CAPTAIN PAUL.
 GRAND OPERA HOUSE.—TAVARY GRAND OPERA.
 GARDEN.—THREE, 8:15 P.M.
 HERALD SQUARE.—PUDD'NHEAD WILSON, 8:15 P.M.
 KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P.M.
 KRITH'S UNION SQUARE.—VAUDEVILLE.
 PALMER'S.—LITTLE CHRISTOPHER, 8:15 P.M.
 TONY PASTOR'S.—VARIETY.
 BROOKLYN.
 AMPHION.—A MILK WHITE FLAG.
 COLUMBIA.—EDWARD HARRIGAN.
 COL. SINN'S PARK THEATRE.—SHORE ACRES.

TO ADVERTISERS.

Patrons of The Mirror are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

A "CIPHER STORY."

THE MIRROR has from time to time received from a publishing house in Detroit volumes of an alleged "cipher story" pretended to be told by FRANCIS BACON, long since dead and by no means universally regretted, through the declared discovery and vaunted ingenuity of one ORVILLE W. OWEN, M. D., of the city named.

Circulars accompanying these volumes have assumed to give endorsement by two or three persons locally noted as critics of this alleged "cipher story," with other endorsement of it by persons whose names seem to have been embalmed in print for the first time in this propaganda. If the two or three persons not wholly unknown to fame as critics have not been abused by this citation of their belief in the labor of Mr. OWEN—the word "labor" is here used with all its primal significance—their subscription to the "cipher story," so called, will in the end prove that credulity, a weakness of the uncritical multitude, sometimes also scores on a shining mark.

There is nothing in those volumes of the "cipher story" that have come to hand—the circulars suggest that they can be ground out almost indefinitely—more amazing than the feeble, the vapidity, and the rambling commonplace of the patchwork that they embody.

The alleged decipherer claims to have discovered in SHAKESPEARE key-words leading to a cipher that revealed to him that FRANCIS BACON wrote the SHAKESPEARE plays, the poetical works of SPENSER, BURTON'S "Anatomy of Melancholy," and the dramatic works of MARLOWE, GREENE, and PEELE. In accordance with the instructions of BACON to his decipherer, conveyed by the cipher, it is asserted, the latter has taken copies of all these works, torn them apart, pasted their separated pages on a strip of canvas one thousand feet long, rolled this strip on a wheel, for convenience of manipulation, and is engaged in patching out from this considerable fraction of a mile of very good literature a mass of flapdoodle that would give the pulp vat of a paper mill indigestion. The decipherer pretends to have reduced his system to such exactitude as

to enable two women whom he has instructed in it to proceed with the work of "deciphering" on their own account, and he proposes to teach one or two others to go on with the "work" to the end that the death of the "discoverer" may not interfere with the giving of the whole story to the world through the unselfish medium of the publishing company.

It would require too much space and much vigorous language to describe and characterize in detail the puerile literary variegation thus far produced by this means. Great slices are cut from the supreme contexts of SHAKESPEARE to assist in making a foolish and fustian series of alleged historical tales. His sentences, which originally shine with meaning like jewels set in virgin gold, are raped to adorn a mess of rambling garrulity. And pieces and sentences and words are gouged out of the works of the other worthies and topsy-turvy to tinker up an interminable and ill-digested lot of stuff no more possible of BACON than nectar is possible of milkweed.

A college sophomore, with half the works that this Detroit man has unbound and pasted on his strip, and with enough imagination to enable him to dig a post-hole, with the assistance of a book giving the barest outlines of history, could make a better story than that put out serially by the Detroit publishing house; for the words and sentences are in SHAKESPEARE, MARLOWE, GREENE, PEELE, and BURTON.

Somebody—perhaps this "cipher story" will disclose that it was BACON—has remarked that "the fools are not all dead yet."

THE WILD WEST OUTDONE.

A WILD WEST Show traveling in New Jersey met with misfortune one day last week. The average Wild West show is supposed to represent styles of unconventional activity with which the Effete East cannot compete; but this is merely a supposition, as was proved in the New Jersey case. The Wild West there encountered a gang of college students, and the result was temporary chaos.

This Wild West had exhibited in Princeton, where two or three servants of the noted college of that name were swindled by means of "the shell game" in the hands of sharpers who hung upon the outskirts of the show. There is no evidence that the sharpening was a part of the Wild West programme, but the victims had friends at college, and a gang of students followed the show from Princeton to New Brunswick. Here they were joined by another gang of Rutgers undergraduates, and mischief, intensified by the Princeton desire for revenge on account of "the shell game," was at once afoot.

The untamed cowboy of current cheap literature, it would seem, is a mild, insipid, diffident, and easy-going individual when he comes in active contrast with the young collegian.

There was an audience of ordinary persons, resident in New Brunswick, who had paid to witness this Wild West show. But their presence had no effect on the delegations from Princeton and Rutgers. The "boys" rioted to their hearts' content. They pelted the master of ceremonies of this Wild West show with lemons and other things, enlivened the entertainment with shouted wit, and gave movement to the show generally by throwing into the ring giant fire-crackers. These explosives also gave movement to some of the animals. Buffaloes and Western steers were frightened into a stampede, and several persons—principally women and children—were terrorized during the excitement. A few persons were also hurt. The showmen were unable, when it came hand to hand, to do anything with the young gentlemen from Princeton and Rutgers.

It seems to be a question whether this disturbance was proper. As a matter of retaliation, it does not appear that the students were right; and it is doubtful even if the student idea of "fun" would warrant it.

There can be no question, however, as to one thing. And as this relates to that highly important feature of college life known as "physical training," it will no doubt receive scientific attention. The affair at New Brunswick established the fact that hunting the Indian, overcoming the buffalo, and corralling other wild cattle of the plains is a sedentary occupation. Football and other activities in college life seem to fit those who follow them for any aggression as well as for amusement.

FOOTLIGHT FUN.

NOT IMPRESSED.

"How did Oldtimer like the act of the lion tamer?" asked the circus proprietor.
 "He was bored to death. You see, he used to be the manager of an opera company with three prima donnas in it."—*Washington Star*.

DEDICATED TO MR. RONES.

"Why are the returns from Morris Park like Zola's novels?"
 "They're racy."
 "When is a man most like an insect?"
 "When he's a little fly."
 "How does the skirt dance resemble a nursery?"
 "The boys are not in it."

PERSONALS.

JEFFERSON.—Joseph Jefferson spent part of last week at Buzzard's Bay.

HOPPER.—Mrs. De Wolf Hopper (Edna Wallace) will sail for Europe on June 19, to enjoy a season of rest in London and Paris.

ROSEN.—Lew Rosen is writing a regular theatrical and about-town feuilleton for the Washington *News*. It is possible that he may buy an interest in that journal.

DAVENPORT.—Eva Davenport, who closed with Thomas Q. Scobroke's company last Saturday, has been engaged to play in The Little Tycoon in Philadelphia throughout the Summer.

SHERWOOD.—Grace Sherwood will sail for England to-morrow (Wednesday).

STEVENS.—Ben Stevens, manager for De Wolf Hopper, has fully recovered from his painful accident of last Winter.

RICHMAN.—Charles J. Richman expects to go to Chicago to visit his family next week.

HERRMANN.—Addie Herrmann, wife of the magician, will sail for Europe on Saturday.

GUION.—Netta Guion, who was married last Autumn to a well-to-do business man, denies that she intends to leave the stage.

CRANE.—W. H. Crane celebrated his fiftieth birthday last week.

HAMLIN.—Harry Hamlin, of Chicago, manager, was in town last week.

AMBRY.—Harriet Ambry, who was to have taken a prominent part in William Gillette's new play *The Secret Service*, has retired on account of ill-health and will go to Europe.

MCKINNEY.—John W. McKinney, business-manager, and Howard C. Tate, treasurer of the De Wolf Hopper company, will sail on the *Paris* on June 19 to spend several weeks in London and Paris.

SANDOW.—Eugene Sandow was ill in Boston last week, and on Tuesday evening was unable to perform his feats of strength. He appeared before the audience and posed for a few minutes, but even this was contrary to the advice of his physician. On Wednesday evening the athlete made his usual appearance.

GOODALE.—George P. Goodale, the distinguished critic of the Detroit *Free Press*, is in New York for his annual Summer visit. As usual Mr. Goodale makes his headquarters at the Westminster Hotel where, away from the rush and turmoil of Broadway, he finds congenial old friends with whom to pass the evenings in pleasant exchange of stories and recollections. Mr. Goodale will remain here for several weeks.

ANDERSON.—Mrs. Elizabeth Anderson, of Boston, has been admitted to the Forrest Home. She has taken the place made vacant by the death of Mrs. Ben de Bar.

POTTER.—Paul M. Potter is sojourning at Asheville, N. C.

HERRMANN.—Mrs. Alexander Herrmann will sail for Europe on the *Lucania* next Saturday. Her main object in going abroad is to settle up her mother's estate.

HANBURY.—W. D. Hanbury, who replaced J. K. Hackett as Count De Neippiger in Madame Sans Gêne, has been engaged by Charles Frohman for The Sporting Duchess.

BUCKSTONE.—Mr. and Mrs. John C. Buckstone, with their daughter Dorothy, will sail for England by the *Berlin* on Wednesday.

SARDOU.—An illustrated article on Sardou is to appear in the June number of *McClure's Magazine*. The article will give a description of the dramatist's daily life both in his Paris home and at his country seat at Marly. Incidentally the writer will tell us how Sardou writes his plays.

PALMER.—Manager A. M. Palmer will probably sail for England early in June. His intention is to be absent but four or five weeks.

FROHMAN.—Daniel Frohman, interviewed in London by the *Stage*, said that his whole errand abroad is to get plays, and that he does not want problem plays but "clean comedy-dramas representing the higher classes of society." Mr. Frohman further said: "I have become one of the firm of Messrs. Frohman, which consists solely of my brother Charles and myself. It is our intention to exploit plays which do not happen to suit my Lyceum or his Empire audiences." He also remarked that when he sends an Ideal Husband on the road he will diplomatically announce it as "by the author of Lady Windermere's Fan."

RONSON.—May Robson will go to England shortly on a visit to some members of her family.

MILLER.—Henry Miller believes that the public's present desire is for plays that are wholesome and that have a strong "heart interest." He thinks that the day of the analytical and problem play is over so far as New York is concerned.

DAVIS.—A chatty sketch of Jessie Bartlett Davis, with several excellent portraits of her, forms the subject of an artistic little book written by Isabel Gordon and published recently.

DALY.—Augustin Daly has just published a delightful prompt-book of *The Two Gentlemen of Verona*, as recently performed at his theatre. The text is beautifully printed on hand-made paper with wide margins. A short introduction by William Winter and an artistic photogravure of Ada Rehan as Juliet precede the play.

STEINER.—Emma R. Steiner claims that with few exceptions all the musical numbers of The Viking were composed by her.

CAMERON.—Rhoda Cameron is still confined to her house by illness, but she expects to be able to rejoin the Lyceum stock company in Washington.

DAMROSCH.—Walter Damrosch announces his purpose to give a season of Wagnerian opera next Winter on far more ambitious lines than those that mark his present venture.

WILDER.—Marshall P. Wilder will sail for Europe on the *Paris* on May 29.

ROLLA.—Kate Rolla, the prima donna, is under contract to Roberts and Ebert for two years. She will open as Margaret in Faust on Tuesday night.

EVERETT.—Florence Everett telegraphed to THE MIRROR yesterday from Chicago that she has resigned her position with the Warde-James company.

SCHILLER.—Dr. Schiller, of the Rosenfelds' forces, will spend the Summer at Long Branch.

TOOLE.—A late cable from Europe denies the report that Comedian J. L. Toole is about to retire from the stage.

PETERS.—The Rev. Madison C. Peters, of the Bloomingdale Reformed Church, will preach a sermon next Sunday night on "The Church and Theatre." Mr. Peters is nothing if not startling, and a lively discourse is probable.

ARMSTRONG.—Sydney Armstrong, who has recovered from her serious illness of the Winter and has been living quietly at her New York home on Sixty-sixth Street, left last week for Denver, Col., where she will visit her brother, who holds a responsible position on the Denver and Rio Grande Railroad.

THE FIGHT AGAINST SPECULATORS.

A. M. Palmer has declared war against the ticket speculators. The success of Trilby has brought them in swarms around the Garden Theatre, and Mr. Palmer has taken radical measures to remove what is just becoming a veritable nuisance.

His first step was to arrest, on the evening of April 22, James Canary, a speculator who was plying his trade in front of the theatre. Canary was discharged by Justice Simms in the Jefferson Market Police Court. Ezra Johnson, a partner of Canary, was arrested on May 4, and he, too, was discharged in court.

Last week Mr. Palmer adopted a new expedient, after a conference with Superintendent Byrnes. The ordinance which governs the licensing of the ticket speculators gives them the right to stand in front of, but to one side of the entrance of the theatre. By opening the theatre exit doors in Madison Avenue below the main entrance, the management makes entrances of them, and Mr. Palmer asserts that the speculators must stand beyond the farther exit, or fully one hundred feet away from the theatre ticket office.

At a recent meeting of the Board of Aldermen, Alderman Ware introduced a resolution to amend sections 441 to 446 of chapter 7 of the City Ordinances. This section gives the Mayor the right to license ticket speculators on receipt of a fee of \$50. The matter was given a public hearing before the Board last Thursday.

Unfortunately no theatrical managers took the trouble to attend the meeting and look after their own interests, but the speculators were on hand in force. Mr. Palmer sent a telegram which read as follows:

I regret exceedingly that I am unable to get down to the hearing before your committee on the ordinance relative to speculators in theatre tickets. These men, as the law now stands, are not only able to defraud the public in tickets, but also are a positive nuisance to all theatregoers, crowding sidewalks in defiance of the police. I am heartily in favor of the measure.

James Feehey, a speculator, of 400 West Twenty-ninth Street, spoke in opposition to the ordinance. "The bill is wrong and unjust," he said. "The theatres send choice seats to every hotel in this city, and we have to take the leavings. Tyson makes from \$500 to \$1,000 a week from sales, and he has the privilege of returning unsold tickets at half past 7 o'clock. We must take our chances, standing out in the storm and rain. Sometimes we get stuck, too. We pay a license of \$50 a year; the hotels pay nothing. If we want choice seats we must buy them at the hotels at a premium of fifty cents each. This is our bread and butter. We all have families to support. They say we're a nuisance, but we're not. The Legislature tried to wipe us out once, but they didn't succeed. There are over one hundred cigar stores in this city selling theatre tickets. Why is no objection made to them?" Other speculators spoke in the same strain.

No one appeared to support the measure, but a letter was read from Francis S. Palmer, Collector Kilbreth's private secretary, who declared that "the modern pirates, known as ticket speculators, are public nuisances, and should be suppressed."

The committee will report to the Board at its next meeting. ***

COLONEL SINN'S MONTAUK THEATRE.

Brooklyn is talking of Colonel Sinn's new Montauk Theatre, now building a few blocks farther up town than the Park, in the centre of the business district, and convenient to all trolley and elevated railroads. It is seldom that a theatre is erected on a site so well calculated to meet the requirements of travel and to insure the comfort of those theatregoers who have to use street cars to get to their places of amusement. In this respect Colonel Sinn will be in the van of Brooklyn theatres.

The Montauk is advancing rapidly and there is no doubt in the minds of its projectors that it will be ready for its announced opening on Sept. 1. It will be one of the handsomest theatres in the metropolitan district. All modern inventions and improvements will be embodied in the house. The seats will be notable for their comfortable size and the generous spaces between the rows.

THE USHER.



Another regrettable instance of apathy was the failure of any of our managers to attend the hearing by the aldermanic committee last Thursday on the question of annulling the city ordinance that permits the Mayor to license sidewalk ticket speculators.

Due notice was given of this hearing, but our managers paid no attention to it. The speculators, of course, were present in force and they urged a variety of characteristic reasons why their business should not be interfered with. They thought that they ought not to be discriminated against while Mr. Tyson and the other hotel ticket agents are allowed to continue unmolested.

The cases are entirely different. The hotel agencies have fixed prices and regular customers, who are willing to pay a small commission to save themselves the trouble of going or sending to the theatre to secure seats in advance. Moreover, the hotel agencies return unsold seats at half-past 7, thus giving the public an opportunity to buy choice places at the box-office just previously to the performance.

The sidewalk peddlers, on the other hand, work on the stand-and-deliver plan. They do not accommodate anybody; they regulate their prices according to circumstances, and they are an unmitigated nuisance to theatre patrons.

It was a mistake for the city to license them, for thereby it authorized a traffic that ought to be declared illegal.

Our managers, from time to time, assure the community through the newspapers that they deplore the ticket speculating fraud and would suppress it if they could. When the opportunity arose last week to prove the sincerity of their assertions in that regard, they preserved a unanimous silence.

The theory that the managers of New York are unwilling to cooperate in movements of any kind calculated to benefit their own business and to conserve the interests of their patrons, has been strengthened considerably this season.

Manager L. DeGivé, of Atlanta, says that he does not fear the result of the powerful opposition of Mr. Greenwall's beautiful new Lyceum Theatre in that city.

Meanwhile, Mr. De Givé is acting as an accomplice of a gang of play pirates—a line of managerial policy that scarcely agrees with his publicly expressed intention to give the playgoers of Atlanta the best of theatrical attractions.

Last week at De Givé's Opera House the Baldwin-Rogers Comedy company appeared in a repertoire of stolen plays, changing the bill nightly. Caprice was the theft on Tuesday night. These pirates are playing a two-weeks' engagement with Mr. De Givé and the proceeds are shared by the Atlanta Artillery Company. The Baldwin-Rogers company played another engagement with Mr. De Givé last January.

It might be well for reputable traveling managers to bear in mind Mr. De Givé's business relations with notorious stealers of plays when they make their Atlanta bookings. It is too much of a good thing for Mr. De Givé to expect to carry water on both shoulders successfully.

On Sunday the *Herald* editorially expressed the hope that Mr. Mansfield's venture at the Garrick Theatre would be crowned with pecuniary success, because it is the enterprise of an actor-manager. Every well-wisher of the stage cordially shares that hope.

But when the *Herald* goes on to say that Mr. Mansfield is trying to establish a prototype here of the Comédie-Française in Paris, the Burg Theatre in Vienna, and the Schauspielhaus in Berlin it goes wide of the mark. And when it adds that the Garrick is to be an antidote to "those terribly inartistic starring tours" which cause the best actors in America to wander about from city to city it is still farther astray.

Mr. Mansfield is a star—no less a star at the Garrick than he was on the road. Indeed, according to Miss Achurch, he is unwilling to present a play wherein his part does not swing in a narrow orbit round the centre of the stage. His company is excellent as the companies supporting stars go, but it is not an organization composed of such brilliant material that it can fairly be called either representative or "national."

It is not likely that an actor of Mr. Mansfield's strong and dominant individuality will ever succeed in gathering into one company all the "wandering stars" of America, because those stars, having strength and individuality of their own, could not reasonably be expected to forego pecuniary advantage and devote the rest of their lives to revolving around Mr. Mansfield, clever artist though he be.

A novel plan has been devised by the managers of the Columbia Theatre in San Francisco to determine whether the public prefers to have a stock company there or combinations.

They will provide ballot boxes, and every person that attends the Columbia during the summer months will be requested to cast a vote for or against the stock plan. Messrs. Friedlander and Gottlob will be guided by the result in respect to the future policy of the house.

A first-class stock company in San Francisco at the present time would seem to be a hazardous undertaking. New York stock managers, with all their prestige and resources, find it difficult to get good plays enough even to meet the requirements of a few changes of bill each season. How much more serious would the problem be in San Francisco where at least fifteen or twenty new plays would be needed during a season?

On the other hand, it is now almost equally difficult to procure attractions of the better sort in Frisco. For a couple of seasons the city has not been regarded with favor by leading stars and managers. Aside from the sandbagging which often attends a professional visit there, business has been worse than in many cities nearer home.

McKee Rankin—who has long been a dramatic

freebooter—has had his *Trilby* depredations squelched by due process of law in Denver.

It is not the first time that Mr. Palmer has suffered from Rankin's piratical predilections. Joaquin Miller, too, had a taste of them years ago.

In the *Trilby* matter Rankin made a brazen and impudent attempt to steal Mr. Palmer's property. I learn from Denver advices that his dramatization of the story during the short time that it was played failed to draw, while Rankin's *Swengali* was a gross caricature.

Rankin's experience will probably have a salutary effect upon other would-be *Trilby* pirates.

In St. Louis Madame Réjane's engagement was not patronized largely.

The French actress did not seem to consider it necessary to sustain her artistic character before light houses.

A local paper says that Madame Réjane and her company "gagged the play and gave one another up roarously." And it adds that such tactics did not tend to make the attendance larger or more enthusiastic.

It is a long way from Paris to St. Louis.

SOUND VIEWS ON DEADHEADISM.

S. H. Friedlander, of the Columbia Theatre in San Francisco, has taken the free pass bull by the horns. He intends to suppress deadheadism at that house. To the *Call* Mr. Friedlander, a few days ago, said some pertinent things on this pertinent subject:

"The Philadelphia managers say that that city is overstocked with deadheads," he said. "They seek the merest excuse to get a ticket, and the manager's life is made a hard one by them. A well-known manager of that city says: 'They usually lay for me about a quarter of 8 o'clock in the evening and wait around the box-office. They come in singles, pairs, trios and quartettes. And so I wait around until 8:30 o'clock before I put in an appearance at the theatre. By that time the would-be deadheads have gone home or bought tickets, and I am often \$100 the richer.'

"In Cincinnati, it is said, all the railroad officers, from the president down, are deadheads, as well as every influential citizen of German extraction across the Rhine, all the force in the Mayor's office, the police and every hotel-keeper."

"In Boston, on one occasion there were 1,000 lithograph tickets received at the door—an auditorium crowded from pit to dome counted up only \$250—and it may be said that this same pernicious lithograph and bill-board practice of free admission prevails to a greater or less extent in all the leading cities of the Eastern States."

"While the deadhead vice does not prevail in San Francisco to the extent it obtains in the places I have named, it has, at the same time, gained so firm a footing here that a united effort is demanded on the part of our local managers to replace it. Otherwise, in a short time the situation will become a fight for managerial right in this city, as it is in many of the cities of the East, and the dignity of the profession will be lowered beneath notice."

"I am heartily in sympathy with the fight against the vice of deadheadism going on in the East, and consider it but just that everybody who desires to spend an enjoyable evening at the theatre, or for any other privilege, should pay a fair price for it. In this way our legitimate enterprises will be placed on a paying basis, and managers will be enabled to supply a line of talent difficult to do at present, where, on account of this deadhead practice, so much financial uncertainty exists."

ARRESTED FOR EMBEZZLEMENT.

William H. Pennoyer, for several years treasurer of the Broad Street Theatre, Philadelphia, and a man in whom his employers, Nixon and Zimmerman, had the utmost confidence, was arrested on a warrant issued at the instance of Manager Nixon, late on Saturday night, charged with embezzlement. He is charged with not accounting for the sum of \$288, with which he was entrusted to pay the orchestra. Another claim against him, is the alleged embezzlement of \$300, which he collected from the sale of tickets at three hotels, and failed to account to the management. It is believed the shortage against the young man will show a sum of nearly \$5,000. In default of bail, Pennoyer was locked up for a hearing at the Central Station.

NEXT SEASON AT THE GRAND.

The Grand Opera House will open on Sept. 2 with *The Passing Show*. Among other attractions booked by Manager Pitou at this house for next season are: *The Black Crook*, *The Cotton King*, *Charley's Aunt*, *Too Much Johnson* and all Charles Frohman's attractions. *The Mimic World*, *Hermann*, *The Masqueraders*, *1492*, *The Foundling* with Cissy Fitzgerald, Peter Dailey, Primrose and West, and *In Old Kentucky*. Manager Pitou said yesterday that he had received numerous letters from combination managers congratulating him on the new policy to be followed at the Grand Opera House, a policy which was outlined in last week's *MIRROR*.

GENRY'S PLEA.

James E. Genry, who shot and killed Margaret W. Drvsdale (Madge Yorke) in Philadelphia on Feb. 17, was arraigned in that city last Thursday. By advice of his counsel he pleaded "not guilty," and was remanded to await trial.

The Commonwealth will press for murder in the first degree, and will be ready for trial before the 1st of June. Genry appeared utterly indifferent to his fate, maintaining a stolid demeanor which the crowded condition of the courtroom did not apparently affect.

ENGLANDER'S SUIT DISCONTINUED.

Ludwig Engander brought suit last week in the Superior Court against Canary and Lederer to enforce payment of a royalty of three per cent. on the gross receipts of *The Twentieth Century Girl*. Mr. Lederer said on Saturday that the suit had been discontinued, as he and Mr. Canary had settled with Mr. Engander.

AT McCONNELL'S EXCHANGE.

As the companies are closing and the managers are coming into town McConnell's Exchange grows more busy every day. "I'll see you at McConnell's," is the usual appointment one hears given all along the Rialto. All the offices in the Exchange are now rented.

A CORNER-STONE LAID.

The corner-stone of a new theatre at Portsmouth, O., was laid on May 8 by Portsmouth Lodge, No. 154, B. P. O. E. The new house, which will be a credit to the town, is expected to be ready for opening on Oct. 1 next.

ELLEN BEACH YAW.



The illustration in the first page of *THE MIRROR* this week, as well as the cut that accompanies this picture, pictures one of the most noted of America's younger generation of singers, Ellen Beach Yaw, who has become a favorite as a soloist in various parts of the country.

Miss Yaw is a California girl, and her remarkable voice was first heard in her childhood among the orange groves of Los Angeles. It is said that her range is without parallel, running from G below the treble clef to D sharp in altissimo. This is a vocal span of three and one-half octaves, and there is no record of its equal.

Miss Yaw, who is slender, graceful and fair of face, is but twenty-one years old. The value of her voice was early recognized by friends, and at the age of fourteen her training began. She studied in Minneapolis and New York under the best teachers of those cities, and then went to Paris where, in the Conservatoire, she had the instruction of Delle Siedle. Her first public appearance after training was made in this city at a Damrosch concert. Her success was instant and brilliant.

Miss Yaw's first tour as a star closed last Saturday in Kansas City, a place to which she has been three times recalled by popular petition within a year. Her tour began with a concert for the Philharmonic Club in Washington, D. C., on Oct. 8, since which time she has sung almost continuously in all the cities from Tampa, Fla., to Toronto, Canada, and as far West as the Missouri. Like some of her foreign predecessors who held vocal sway a decade or more ago, Miss Yaw has made much money, exceeding all expectations in a pecuniary way. In the face of so many failures in amusement enterprise the past season, the popular verdict upon this young singer during her first regular season is most flattering.

Miss Yaw's personal and artistic attractions are everywhere attested. The *Baltimore Sun*, in a long and wholly favorable article on the singer, said: "Soon after an exhibition of the flexibility of her voice and technical resources, began the journey into the realm of the ledger lines above the staff, and from the long throat came a succession of high tones that suggested the harmonics on a violin, and seemed to be produced with just such a tightening of the fine vocal chords as a violinist produces when he is away up in the 'positions' on the E string. The whole voice was as high and clear as a flute." The Atlanta *Constitution* said: "People who went as Doubting Thomases—and a good many did go in that role—came away convinced that they had listened to perhaps the most remarkable vocal performance of the age. From low, deep contralto tones she went with apparent ease up to the clouds, giving with unmistakable truth E above high E, almost an octave above Patti's highest tone. Indeed, some of the musical people present thought she went a note higher than E."

The Atlanta *Journal* in the course of a long article had this: "Miss Yaw was a success. The audience which greeted her was the largest and most brilliant which has graced a musical event since Patti." The Macon *Telegraph* quoted many local connoisseurs, the essence of whose opinions was expressed in this: "Yours is about the most wonderful voice we have ever heard, and you have surpassed all our expectations." Other leading papers in large centers have endorsed Miss Yaw enthusiastically. The guaranteee to Miss Yaw on her recent return to Kansas City was said to have been the largest tendered to a concert singer since Patti's last appearance. The prices were \$2, \$1.50 and \$1, and the boxes were sold at auction.

Miss Yaw sails for Europe about June 1. She will rest in France and Switzerland, enlarge her repertoire and generally continue her studies under Delle Siedle and Bax, besides filling a number of Continental and English engagements. A worthier songstress could not represent Americans abroad.

CHECKS ON DEADHEADS.

Another theatre—the Herald Square—has adopted radical measures to do away with the deadhead nuisance and the evils that exist in the present free pass system. Hereafter, all the orders for complimentary seats for the Herald Square Theatre will read as follows:

This order will entitle Mr. _____ to _____ seats for personal use. Date _____. The coupons for which may be had at box-office at 7:30 p. m. on date named. If transferred or sold, this ticket will be taken up at door and the regular admission charged. The party accepting this free pass will be required to sign it. Name _____.

The tickets given for advertising privileges are likewise non-transferable. The order reads:

This ticket is issued for advertising and is void if sold or presented by any other than party signed below. No coupons will be issued on this ticket until 7:30 p. m. on date punched. Name of party to whom issued _____.

A list of the persons receiving these tickets will be kept by Manager W. J. Block, and if such an order is presented by a different person to that named in the list, the order will be forfeited.

This Manager Block thinks, will effectively stop all traffic in passes as far as the Herald Square Theatre is concerned.

PROFESSIONAL DOINGS.

Cuyler Hastings has retired from the stage. Frank Neil will spend the Summer in Foxcroft, Me.

Edwin Manly has returned to his home in Chicago.

Edwin Brown will act as stage-manager for Gustave Frohman's *Sowing the Wind* company next season.

Edwin Mordant has signed to play General Haverill in *Shenandoah* next season.

Belle Gilbert will play Mercedes in *The Fatal Card* next season.

"To-morrow" is a good time for the unsuccessful man or woman, but "To-day" is the time to send *THE MIRROR* copy for a one-inch professional card; \$14 for three months.

A. J. Edwards will play Timothy Hucklebridge in *The Foundling* next season, having signed with Gustave Frohman.

Florence Bindley will not travel with her own company next season.

The seats for the Lambs' *Gambol* at the Garden Theatre have all been sold at three dollars apiece.

Harriett Vernon, the English music hall singer, arrived on the *Lucania* last Friday.

Frank Finch Smiles, with Richard Mansfield during the past six years, has been engaged to play Captain Heartsease in *Shenandoah* next season.

H. Quintus Brooks has taken an office in the Standard Theatre building for the Summer, and will be the New York representative of the Greve Litho Company, of Milwaukee, and the Central City Show Print Company, of Jackson, Mich.

Charles Erin Verner, according to the Melbourne, Australia, *Argus*, was well received in that city last March in Shamus O'Brien.

Duncan Preston will play Lieutenant Hawkesworth next season in *The Girl I Left Behind Me*.

Fannie K. Trumbull, late of the Uncle Hiram company, is visiting Manager James P. Stinson and wife at their home in Bath, N. Y.

"A professional card in *THE MIRROR* for the next three months means that your name and wants will be constantly read by the promoters of next season's theatrical productions. \$10 will give you a neat advertisement, and managers will know by it where to reach you.

Hope Ross, formerly of the company playing *Delmonico's at Six*, has joined the Frawley Stock company, which opened at the Columbia Theatre, San Francisco, yesterday, for a season of thirteen weeks. Miss Ross will play leading parts.

H. S. Ricci will open his next season at New London, Conn., on Sept. 1, in a new farce-comedy called *O'Brady's Election*.

Maurice Herrmann, the costumer, has fitted up a handsome reception room for the use of his patrons at his place, No. 29 West Twenty-seventh Street. The new apartment is draped with rare tapestries and furnished in Italian black oak.

A "concert dramatic" will be given at the Mendelssohn Glee Club Hall, Fortieth Street, on Tuesday evening, May 21, to aid St. Mary's Free Hospital for Children. Albert G. Thies, tenor; Louise Gerade, soprano; Louis Blumenberg, cellist; and Frank E. Sawyer, pianist, will take part; Mlle. Pilar Morin and her company will appear in one act of *The Dresden Shepherdess*; and Jennie O'Neill Potter will appear in a monologue, entitled *Which?* Mary Helen Howe, of Washington, will also sing.

Stuart Robson will close his season at Fort Wayne, Ind., on June 1.

Sol Smith Russell will begin his tour next season on Sept. 2, in Toronto, with a revival of *The Rivals*.

May, June and July are the months of all the year when managers engage their companies. When a manager reads *THE MIRROR*, your name should be in it to remind him that you are open for an engagement.

Manager Todd, of the Academy of Music, Northampton, Mass., has petitioned for a jury trial of his suit against Thomas Keene for alleged breach of contract. It is claimed that Mr. Keene canceled a date at

TELEGRAPHIC NEWS

CHICAGO.

Fitzsimmons Makes "Biff" Hall a Horseshoe
—Kernell's Early Call—Theatrical News.

[Special to The Mirror.]

CHICAGO, May 13.
Up to last Friday night the city was on the broiler, and people preferred the parks to the theatres, but a welcome drop of some thirty degrees came, and the show business went up in increased proportion. Tonight's event was Miss Davenport's superb production of *Giamonda*, which attracted a very large and very swell audience to the Columbia. She is well supported by Mr. McDowell and an excellent company, and is in for a prosperous engagement.

Last week Madame Rejane did very well at the Columbia in *Madame Sans Gêne*, and her farewell house, to witness the delightful Ma Cousine, was very large. Over at McVicker's last night W. A. Brady's fine production of *Sutton Vane's* melodrama, *The Cotton King*, made a very strong impression. It is worthy of success, and it is here for a run. The company is a very good one.

James Corbett has been here for a week or so, having closed his season, and Robert Fitzsimmons has also been here with a specialty company at the Academy. Both were at the ball game the other day, but sat in different boxes. There are people who say that they will never be nearer together.

Fitzsimmons, by the way, took off his coat the other day and fashioned me a huge horseshoe. I don't see how I can miss of confirmation for the justicia under such circumstances.

The Kendals, Madge and William, did well last week and opened their second and final week at Hooley's this evening before a large audience, presenting *The Second Mrs. Tanqueray*. Their repertory will fill out the remaining nights and then *The Birth of Venus* comes.

Walt Williams, the White Seal man, told me a good one the other day on John Kernell, who recently closed his season and went to New York. At his hotel, through some mistake, a 6:30 A. M. call was placed opposite his room. It was one of those hotels in which the porter breaks down a door rather than allow a man to oversleep, and Kernell finally arose and dressed himself in order to stop the racket. When he went down stairs he bridled up to the clerk and said: "What is the idea of calling me at 6:30 when I have nothing to do until August?"

Frederick Warde and Louis James close their season and their joint starring tour at the Schiller this week, and their repertory. They have made a fine record and every one wishes them well. Two better actors are not to be found, and the best of it is they are both good fellows.

The Passing Show continues to draw well at the Chicago Opera House. The Macart dog and monkey circus has been a big hit, and the Trilby silver heart souvenir Friday night filled the house. Seymour Hess has dropped into Charles J. Ross' part naturally, and Mr. Ross will probably be seen here at the Masonic Temple roof-garden and at "Hopkins". There is one man in that company whom I admire particularly and that is the Boston comic, George A. Schiller. He is always on hand, always works hard, and is to my mind very clever. Long may he wave.

The Passing Show remains here until May 20, when the Henderson company returns with Aladdin, Jr., for a run. Later on Miss Jarreau and her clever associates come back to the Columbia for their fourth Chicago engagement.

The other night the big furniture factory adjoining Mrs. Stewart's theatrical boarding house was destroyed by fire and representations of nearly every show in town were greatly alarmed, though a trifling damage by water was the only result.

Ella Hugh Wood, a bright Chicago girl who goes with Frobman's *Sowing the Wind* next season, will spend the summer in Europe.

A Black Sheep and Otis Harlan are doing remarkably well at the Grand Opera House and both appear to please the people.

Madame Melba gave a concert at the Auditorium Saturday night, under the able management of C. E. Frizzell, of the Auditorium staff. A very large, enthusiastic and fashionable audience welcomed the prima donna.

It is likely that Ali Baba and another piece in the Henderson repertory will follow Aladdin, Jr., during the engagement of the Extravaganza company at the Chicago Opera House.

Gerald Griffin arrived here the other day, the season of *Old Maid* having closed.

John W. Dunne is here making elaborate preparations for the tour of Gladys Wallis in *Fanchon and Nebraska*, which opens at McVicker's in August. He has engaged Frederick Paulding and R. F. McClannin. Frank Murray will represent Miss Wallis in advance and Ben M. Giroux will be business manager of Joe Cawthorne, Mr. Dunne's other star.

Frank Perley has been here for a week, doing his usual great advance work for Miss Davenport.

That man Hopkins seems to be a wonder. His theatre is turning people away all the time, and this week he has the clever entertainer, Nellie Ganthony, as well as a big continuous vaudeville show and *Passion's Slave*, by the stock company.

George Thatcher and Carroll Johnson's Twentieth Century Minstrels had a great big house last night at the Haymarket. Jane is delighted.

Next Friday, defying superstition, the Paul Boyton chutes reopen under the old management.

George A. Fair, manager of the Masonic Temple roof garden, has secured Peter Armstrong to direct his stage.

I am glad to hear that John McWade has made a hit in comic opera at the Castle Square, Boston. His wife, Ada Somers-McWade, sings in New York this summer with Miss D'Arville, and both have several good offers for next season.

Billy Rice's Minstrels remain another week at Frank Hall's Casino, in connection with the living bronze statues and a big continuous show that draws great crowds.

The Lills Clay Burlesque company returned to Sam T. Jack's Opera House yesterday and gave a good burlesque bill before large houses.

Clever Mattie Vickers opened at the Lincoln yesterday in her play, *Jacqueline*.

Fitzsimmons and Tony Pastor traded places yesterday, the former going to the Alhambra and the latter to the Academys.

Lamb's Club scene as related to me: Dramatic person—Crane, Barrymore, and Sydney Rosenfeld, all seeking to kill time. Crane, yawning: "Well, I think I can do better than this. I'm going over to see an act of *The Fatal Card*." Barrymore: "I can do better than that; I'm going to the ball game." Rosenfeld: "I can do better than both of you. I'm going home to read one of my own plays." Barrymore: "You beat us; neither of us could do that." "Buy" Hall.

WASHINGTON.

Nat Goodwin at the New National—Operatic Repertoire at the Academy—Other Houses.

[Special to The Mirror.]

WASHINGTON, May 13.
Nat C. Goodwin drew a crowded house to the New National Theatre on his opening to-night in *A Gold Mine*. The comedian was the recipient of quite an ovation. David Garrick, *Lend Me Five Shillings* and *A Gilded Fool* are underlined. Wilson Barrett's *Sign of the Cross* and *The Manxman* was an artistic and pecuniary success. Daniel Frohman's Lyceum Theatre company follows, closing the regular season.

The Hinrich's Grand Opera company commenced the second week of their stay at the Academy of Music, presenting *Rigoletto* to a very large audience. Romeo and Juliet, *The Masked Ball*, *Mignon*, *The Pearl Fishers*, *Faust*, and *Barber of Seville* will fill out the week.

The Irish Ambassador, preceded by the curtain-raiser, *Love's Alarms*, inaugurated the third week of the comedy stock season at Allen's Grand Opera House to an excellent attendance. Frederick Bond appears to great advantage, and the support is strong.

Ellen Vockey, the Washington actress, is the drawing attraction this week at Butler's Bijou Theatre opening to-night to a full house in Leonora. The Snowball, *A Woman's Love*, and *A Widow's Victim* will be given during the engagement. True Irish Hearts follows.

Fay Foster's Burlesque company at the Lyceum Theatre is a strong drawing attraction. The Watson Sisters

combination closed a good week. Reeves and Palmer's Cosmopolitan company next.

The Strollers, a dramatic organization of New York amateurs, gave a performance at the Grand Opera House Friday afternoon for the benefit of the Emergency Hospital, presenting *The Mother-in-Law* and *Raspberry Shrub-Sec*. To-night the club repeats the performance for the same cause at the National Rifles Armory Hall. Both performances were under society patronage and the attendance was good.

The long-distance excursion boats on the Potomac River, especially the Colonial Beach route, will give employment to vaudeville artists this season. John A. Pistorio, of Butler's Bijou Theatre, has been engaged as manager and booking agent.

Charles Bowles, the comedian, has been engaged for the Summer stock company at the New National. Maud Haslam has been forced to reconsider her engagement on account of the extended run of William Gillette's *Too Much Johnson*, and Lillian Lawrence, who established such a success as a favorite during the stock company's first season is to come back.

William Boag is a new addition to the comedy company at the Grand. Mr. Boag has signed with William H. Crane for next season.

"Hughey" Kieran, manager of the Lyceum Theatre, is up for a benefit, which takes place May 27.

JOHN F. WARDE.

BOSTON.

The Season Closing, but Pops Begin—Madame Rejane—Marie Burroughs' Leah.

[Special to The Mirror.]

BOSTON, May 13.
Boston's season is practically over. Nearly every house is playing its final attractions. The Columbia has closed.

But the Pops have begun, and there will be no lack of entertainment. The opening concerts on Saturday was a success in every way. Music Hall was crowded, and the excellence of the programme proved that Manager C. A. Ellis has done wisely in selecting Signor A. de Novellis as director of the orchestra. The pop season is an especial fad for Boston society.

Madame Rejane opened her fortnight's engagement in Boston at the Tremont to-night. Prices have been largely increased for this engagement, but it seemed to make no difference in the house, which was large and fashionable, although not so large as when Bernhardt was here. In fact, Boston, with all its boasted culture, does not take kindly to the foreign attractions which require manipulation of librettos. Madame Sans Gêne was the bill to-night, and other pieces of her repertoire are to be revived later in the week.

Marie Burroughs began her last week at the Museum to-night and brings the fifty-fourth dramatic season at the house to a successful conclusion. The bill to-night was Leah, which, by the way, was first given in America at this house. This was Miss Burroughs' first appearance as Leah, and in the parts she made a very favorable impression. Later in the week Miss Burroughs attempts Juliet for the first time, and the season will close with a testimonial to her, presenting acts from several plays.

Louise Beaudet had already arranged to sail for Europe, but she was persuaded to stay over a fortnight so as to appear at the Park in *The Arabian Nights* for the benefit of the Massachusetts Homeopathic Hospital. The house was large and enthusiastic, and Miss Beaudet's personal success was tremendous. Boston has always liked her work, and as Rose Colombe she is seen at her best. Among the supporting actors Helen Reimer and Belle Stokes deserve praise. Kendall Weston took the leading part in *One Touch of Nature*, which served as a curtain-raiser.

The Trilby was brought back to Boston to-night to open a run at the Boston. It remains to be seen whether the new company succeeds as well as the original one which made such an emphatic success at the Park. At any rate the big stage of the Boston affords opportunities for spectacular effects and the revelry scene in the second act was effective, while the introduction of a snow-storm at its conclusion was a clever bit.

The Castle Square Opera company made its first change of bill to-night and *Boccaccio*—with additions and emendations—formed the attraction. Louise Eising was given more opportunity to display her skill as a comedienne than last week and the result was most gratifying. The popular prices and the brilliant Amazon march will make the season a success. Dorothy follows next week.

Richard Golden's business at the Grand Opera House was so good that the engagement was extended for another week. As last week, the performance will be under the auspices of the Pilgrim Fathers.

It was impossible to get *The Outlaw* ready for production, and as a result Alexander Salvini's last week at the Hollis Street will be devoted to selections from his repertoire. Don Caesar de Bazan was given to-night and the only novelty of the week will be Friend Fritz to-morrow.

The Bowdoin Square had a novelty to-night in the shape of *Special Deliver*, which introduced Tessie Deagle, Emma Dunn, Ralph Stuart, John J. Collins, and other favorites. The idea of a postal play proved a clever one.

Other attractions in Boston are: Keiths, continuous vaudeville; Palace, Casino company; Lyceum, McHenry English Swells; Howard Atheneum, City Sports; Grand Music, Katherine Rober in *Stricken Blinde*.

The Columbia closed its season on Saturday and will reopen for a brief session on May 22, under the management of Henry B. Harris. McSorley's *Courtship* will be produced by W. H. McCull, and John L. Sullivan will take part in the performance.

New chairs will be put into the Howard Atheneum during the summer.

The Trilby receipts were attacked at Lynn, Mass., on Saturday for \$300 on behalf of D. S. McDonald, the Boston confectioner, who has a claim of \$100. Dodge and Harrison, the managers of the theatre, furnished sureties.

Joseph Jefferson was the special guest of the Massachusetts Agricultural Club at a dinner given at the Tremont House on Saturday.

J. C. Bartlett has composed the special music for Frank W. Lodge's new farcical comedy, *A Skeleton Hit*.

Katherine Rober may go abroad this season to appear in the English provinces.

Elaborate preparations have begun for the production of *Burmah* at the Boston. The production is proposed to efface memories of *The Soudan* and other successes of the past.

Boston may be the scene of the first American production of *Gentleman Joe* under the management of J. Craik.

David J. Bernstein, a super at the Tremont during the Summer season of 1895, sued Sandow for \$300 damages on account of being struck on the toe by the plank which the strong man threw at the conclusion of his act. The case was tried in this city last week, and was decided in favor of Sandow.

Look out for a novel based on the Summer season at the Castle Square. A clever newspaper woman has got a place in the chorus, incog., and the result may be a breezy novel of stage life.

H. Price Webber writes me that he will close his season of the Boston Comedy company on June 12, having been out since last August without losing a night. Business has been very good on the average, and great satisfaction has been expressed at his excellent production of standard dramas and comedies throughout New England and the provinces. Mr. Webber will complete twenty successive years of management on May 24, a record that no other manager of the New England Circuit can show.

Rumor has it that if George du Maurier comes to America, a conference will be held in Boston between the novelist, a representative of Harper and Brothers, A. M. Palmer, and Paul M. Potter, relative to the dramatization of *Trilby*.

Harry Askin's Summer season at the Tremont will open on May 27, under what appears to be the most flattering auspices, as his opera, *The Sphinx*, by Browne and Thompson, will be a society card as well as a clever piece of work, from what I hear. He has spent a great deal of money on the attraction, and will run it here for five weeks, after which it will go to New York with the original company. Then the Tremont will close for two weeks, after which Richard Carroll and Gustave Kerker's new opera, *Kismet*; or *Two Tangled Turks*, will go on for a run.

Otis Skinner spoke on "*The Beauty in Dramatic Art*" before the students of Tufts College in Goddard Chapel one afternoon last week.

George H. Brennan was in Boston last week and said that the sudden conclusion of Joseph Haworth's season was due to a relapse of appendicitis.

Harry Askin has engaged Miss Marie Millard, his newly-discovered prima donna, for a term of three years, believing that her youth, beauty and voice will make her the most desirable star before the public.

Bennett, Gullich and Davis are negotiating for a lease

of the Columbia for next season and it seems probable that they will get the house.

Maude Dixon has been suffering severely from rheumatism, but she is now sufficiently recovered to resume her place in her husband's company.

Oscar Mather, East Boston's athlete, has declined an offer to travel with Sandow, the story goes. The two strong men met during Sandow's engagement at the Boston.

Ednor Maher gave a performance of Leah at the Hollis Street one afternoon last week, but failed to make a profound impression. She was assisted by H. Gittus Lonsdale, Edward E. Parker, Susie Clure, Marion Neiswanger, and others.

Sadie Martinot and Max Fignan do not feel at all alarmed by the threats of an injunction to prevent the performance of *The Passport*, which closed a successful engagement at the Park II. Miss Martinot says: "I bought the piece as a bona-fide article. On the manuscript it is printed in plain words that it is an original comedy by B. C. Stephenson and William Yardie. If an injunction is placed I will look to Mr. Daniel Frohman and the authors for any damages which I may sustain."

Harvard is not to rest with the laurels won by Prosperpine. The Pi Eta Society is finishing arrangements for the production of *The Buccaneer*, a comic opera with book by George Stevens of the law school and music by F. E. Barry, W.

Richard Golden has a new play in readiness for production. He wrote part of it, and will appear as a young Yankee lawyer, the only character of the kind in the piece. He keeps the title of the new play a profound secret.

The organization of the Theatre Mutual, the latest fire insurance company, has been completed by the election of these officers: President, N. P. Goodnow, of the Grand Opera; Vice-President, J. J. Grace of the Columbia; Treasurer, T. P. Smith of the Waltham Opera House; Secretary, J. H. Carney, of McLaughlin and Carney. The Executive Committee consists of R. Sheldon, proprietor of the Bowdoin Square Theatre and Lyceum, H. W. Savage of the Castle Square, and N. P. Goodnow. Other prominent theatrical men have been placed on the Board of Directors.

Thomas F. Allen, a clever amateur actor, had his eye put out at an entertainment in Union Hall last week. He rolled on the stage, followed by a shower of big tin razors, one of them striking him exactly in the middle of the eye ball and ruining its sight. He is employed by the Adams Express Company.

Several members of the Prince Pro Tem company arrived in Boston to-day. The season closed abruptly in Baltimore on Saturday. The company may be reorganized for a Philadelphia engagement, but this is doubtful.

If John Schoeffel has changed his plans and will not go abroad, Agnes Booth will return earlier than expected.

The engagement is announced of E. F. Edge, dramatic critic of the *Transcript*, and Evelyn C. Towey, of *Wellesley*.

John W. Luce, who has been succeeded as press agent of the Castle Square by Elmer Rice of the *Herald*, has been succeeded as dramatic editor of the newly established Boston *Standard*. He will have a daily department in the paper. JAY BENTON.

PHILADELPHIA.

William Gillette's New Play—The Record of Quaker City Amusements—Gossip.

[Special to The Mirror.]

Ada Gray was to have appeared this week, but the engagement has been canceled.

The first production of Miss Jordan's new children's play, *Nando*, will take place at the Olympic Theatre on May 17.

Colonel Hopkins returned from Chicago last Friday morning. While in Chicago he signed Eddie Gignere and Blanche Boyer for Al. Spinks' Derby Winner company next season. They will take the places of Arthur Dunn and Mina Genell.

Baker's Terrace Park will open about the first of June, with a vaudeville show.

It is rumored that the Fair Ground Association will have some sort of a theatrical entertainment there during the Summer, but the nature of it has not yet been determined.

Sonnen's Extravaganza company at the Standard Theatre last week did not collect enough to pay expenses and are having trouble to get out of town. They may cancel three one-night stands and open at Cleveland Thursday. The In Old Tennessee company was attached on Saturday night by a colored boarding-house keeper. Manager Butler of the Standard concluded to close last Saturday night till next Fall.

It is rumored that two new theatres will be added to the list by the Fall. One will be on Eighteenth and Olive Streets, on the site now occupied by the old Harmonie Club, and the other will be on Seventeenth and Pine Streets. The site of the latter is now occupied by a church. W. C. HOWLAND.

PITTSBURG.

Ada Rehan at the Alvin—The Duquesne and New Grand Closed—Items.

[Special to The Mirror.]

PITTSBURG, May 13.

Owing to the collapse of the Prince Pro Tem company in Baltimore, the New Grand Opera House was left without an attraction to-night, and the season closed at this house earlier than intended. Manager Davis is fairly satisfied with the results of his first season, and during the Summer the house will undergo many improvements.

At the Bijou Peter Maher and his company opened to a large house. Next week, Thatch and Johnson's Twentieth Century Minstrels.

Ada Rehan drew a large and fashionable audience to the Alvin to-night. The Last Word was the bill and an extensive repertoire is underlined for the rest of the week. This engagement will end the season at this house.

The Duquesne is closed for the season.

Sam T. Jack's company opened at the Academy of Music to good business.

Mrs. Bartley Campbell is still very ill, no material improvement being noticeable during the past week.

Summer comic opera is a probability at one of our leading theatres, although the experiment has heretofore been unsuccessful.

The New World's Museum Theatre, Allegheny City, closed its season May 1. E. J. DONNELLY.

MISS VICKERS IN CHICAGO

[Special to The Mirror.]

CHICAGO, Ill., May 12.—Minnie Vickers in the New Jacqueline played to two very large houses at the Lincoln Theatre to-day, and star and play made a positive hit. Miss Vickers will do a fine week's business, and I have booked a return date early next season.

JAMES S. HUTTON.

A SAN FRANCISCO CHRISTENING.

[Special to The Mirror.]

SAN FRANCISCO, May 13.—The Columbia was christened to-night with flourishes. Frawley's company scored a hit in Sweet Lavender. Individual hits were made by Frawley, King, Leslie, Belle Archer, and others, and the prospects are brilliant.

H. P. TAYLOR, JR.

OBITUARY.

Charles W. Fish, whose death in Chicago was noted in this Marion last week, was one of the best-known circus riders of his day. He began his circus career at the age of nine years, and was twenty-seven years old at the time of his death. During his career he had been employed by all the noted showmen from Barnum to the Ringlings. While with Barnum, Fish performed his bareback-riding act before Queen Victoria and her court.

Mrs. Ida Taylor, wife of Howard P. Taylor, Jr., THE MIRROR'S correspondent in San Francisco, died in that city on the 9th inst. of fever resulting from the birth of a daughter. Mrs. Taylor stood high in social circles on the coast, and was admired for her brilliant mind and personal attractions.

Mrs. Mary S. Crane, mother of William H. Crane, died at the family residence, Auburndale, Mass., on Saturday, after a long illness. Mrs. Crane was the widow of Amaziah Crane, who was well known in Auburndale. She had resided there more than thirty years. She had a large circle of acquaintances. She was seventy-three years of age. She leaves besides her son two daughters.

VAUDEVILLE JOTTINGS.

The following vaudeville performers have been engaged by W. S. Moore to appear in the several cities comprising the United Street Railway Amusement Circuit during the Summer: Severus Schaefer, Bark Ben Achmet Troupe, Takazawa Japanese the Flying Jordans, Calcedo, the Dunham Family, Four Nelson Sisters, Princess Dolgoruky Troupe, Annabelle, Fisher Brothers and Sons, Gellar, Alice Raymond, Sadie Alfarabi, Mile, Olive, Patterson Brothers, Loissette Stork Circus, the Four Lassards, Carlini's Dogs and Monkeys, Harding and Ah Sid, Three Marvelles, Boriani Brothers, Kins-Ners, Masaud and Martha, Johnson, Davenport and Loretto, McPhee and Hill, Bill's Marionettes, Emery and Russell, Octavio, Alberta, and others.

Henry Rosenberg has engaged for Oscar Hammerstein's Olympia, which is expected to be ready for opening next November, several European attractions, including Techo's Cat Circus. Yvette Guilbert will begin her engagement on Dec. 18. It is said that she will receive \$16,000 for thirty-six performances.

THE ELKS.

Indianapolis, Ind., Lodge is making preparations to attend the Grand Lodge session at Atlantic City in July. A special train will be chartered, and delegations of the order will join the Indianapolis party at various points along the line.

Pearson Lodge, No. 20, has elected: H. J. Graham, E. R.; Frank Baker, E. L. K.; F. C. Cook, E. L. K.; George H. Sampson, E. L. K.; T. J. Kavanaugh, secretary (fifth term); E. D. McCulloch, treasurer; F. H. Lowe, tyler; W. R. Buckley, George W. Scott, Lee P. Turner, trustees. This lodge is said to have the finest quarters of any lodge in the order. It has a membership of 316, and boasts the largest Eolian organ ever manufactured.

MUSICAL NOTES.

The Tenth Annual Convention of the National League of Musicians was held in Cleveland last week.

William T. Carlton has been engaged by Parry and Van den Berg for their season of English opera at the Grand Opera House. Mr. Carlton will appear as Danny Mann in the Lily of Killarney, a part he played at the Crystal Palace, London.

A new local song entitled "Down at Battery Park" has been written by E. T. Whelan. Copies are furnished free to the profession.

Married.

MCDOUGAL—LE ROY.—David McDougall and Irene Le-Roy, in Brooklyn, on May 7.

PIERCE—BOWEN.—Benson H. Pierce and Minnie Bowen, on May 3.

WHYTE—KNOWLES.—Russ Whytal and Marie Knowles, at Geneva, N. Y., on April 30.

Died.

CRANE.—Mrs. Mary S. Crane, in Auburndale, Mass., on May 11, aged 73.

THE FOREIGN STAGE.

COLARDET'S MISTAKES.

PARIS, May 1.
The Théâtre des Menus Plaisirs has changed hands and its new manager Harry Blount has greatly improved the interior, and installed a band of Traganes in the foyer where they play during the entr'actes.

The first play to be done under the new management was a farcical comedy in three acts by M. Boucher d'Argis entitled Les Erreurs de Colardet. The author is not very well known but his piece is good.

The "mistakes" are committed by a worthy man who, a thorough nincompoop, suspects everybody of fitching his marital honor except the right person or persons. Colardet and Malref, his landlord, occupy flats in the same house. They are fast friends, and as some repairs are needed in Colardet's apartment, Malref proceeds to inspect the premises. While he is there his tailor, having mistaken the wronger, sings at the door. He has come to try on a new coat which Malref has ordered, and after some hesitation the latter allows him to do so. But the tailor has brought the wrong coat, so Malref is left in his shirt sleeves in Madame Colardet's dressing-room, where her husband finds him. So runs the story. The victim's suspicions are persistently directed to innocent quarters, and when his errors have run their course, the embroilment is cleared up to his entire satisfaction without the scales falling from his de-luded eyes.

DEATH OF MM. AUGIER.

Madame Emilie Augier, widow of the celebrated dramatist, died last Friday week in Paris at the age of seventy-two. She was formerly an actress, but retired from the stage when very young. The funeral service was largely attended by literary personages and members of the Comédie-Française.

GOT'S FAREWELL TO THE STAGE.

Got has at last, after having acted in almost every kind of part in all kinds of plays for the space of over fifty years, bidden a final farewell to the Paris public. The representation given in his honor was highly interesting. The veteran actor appeared first as Triboulet in the second act of Victor Hugo's *Le Roi S'Amuse*, then as Falstaff, and lastly as Macbeth in *L'Amour Mécénin*.

His impersonation of Falstaff was by far the most interesting event of the evening. The scene chosen was an adaptation of the tavern scene in *Henry IV*, which the late Auguste Vacquerie and M. Paul Meurice introduced into a play written by them so long ago as 1840 and has never been revived since 1842. Got's playing was so effective that burly Sir John talking French seemed almost like the Sir John of Shakespeare.

The performance was brought to a close by a curious ceremony. Several sonnets, which MM. Henri de Bornier, Sully Prudhomme, Catulle Mendès, Armand Silvestre and Jean Richerchin had written in honor of Got, having been recited by Minens, Reichenberg, Worms-Barretta and Worms, farewell speeches were made, to which the veteran actor, much moved, returned thanks. Got is to be made shortly an officer of the Legion of Honor.

L. JERROLD.

NOTES FROM ABROAD.

Henri Lavedan has completed a four-act comedy that is destined for the Paris Vaudeville.

Gigolotte is doing so well at the Paris Ambigu that the production of the new play is postponed.

Madame Crosnier, who has been a member of the Paris Odeon for forty-nine years, is about to retire from the stage.

Ellen Terry, who was seriously ill, is now well and has resumed her part in *King Arthur* at the London Lyceum.

During Sarah Bernhardt's absence from Paris on Coquelin ainé will take the management of the Renaissance, where it is reported, he will appear in a piece by Sardou.

Beethove Tree will revive *Fedora* at the Haymarket this season with Mrs. Patrick Campbell as the heroine.

Henri Fouquier and Georges Bertol have completed a modern comedy in three acts entitled *Ariane* which Sarah Bernhardt will produce at the Paris Renaissance.

Marcel Prevost's dramatization of his novel "*Les Demoiselles*" will be the next attraction at the Paris Gymnase.

Gigolotte will soon be withdrawn from the boards of the Paris Ambigu.

The Albert Chartier troupe, touring with Charley's Aunt, had a great ovation last week at Geneva.

Pierre Wolff's play, *Ceux qu'on Aime*, is in rehearsal at the Paris Comédie-Parienne.

M. Carvalho is to adapt *Frou-Frou* for the operatic stage.

The Eden Theatre in Paris is being pulled down.

Die Zweite Frau, the German version of The Second Mrs. Tanqueray, was produced at the Neues Theater, Berlin, last Saturday. Ibsen's *Wild Duck* is in rehearsal at the same house.

J. H. Barnes, who originally took *Inigo* to England, has sold all the British rights in the play to Frank Curzon, who has toured with it for the past year.

MATTERS OF FACT.

That bright little comedian, Arthur Dunn, has signed with the American Extravaganza company for the Summer, to play at Chicago. He will be a member of Rice's *Excelsior*, Jr., company, next season.

A safe deposit box in the vaults of the National Safe Deposit Company of New York at 32 Liberty Street can be secured by professionals wishing to store their jewels during their sojourn out of town or while in Europe. Sales may be had at very reasonable terms by the year.

E. H. Moses has assumed the management of the Academy of Music, Sumter, S. C., and will book first-class attractions only for the coming season.

A good singing prima donna with extensive repertoire, and bright chorus girls, are wanted for the Summer season by Charles N. Holmes, for the Holmes-Robinson Opera company.

Campiglia Hotel, of 214 South Eighth Street, Philadelphia, makes a specialty of catering to professionals, is in the immediate vicinity of nearly all the theatres.

Fannie Denham Rouse returned to New York last week having just closed a very successful engagement with Rose Coghlan. Miss Rouse has not yet closed for next season.

Dorothée Grey, who has lately closed a season of thirty-nine weeks with Joe Ott's Star Gazer company, is disengaged. She has a fine voice and her singing has won special recognition.

Plavano's Restaurant, 38 West Twenty-ninth Street, is a popular resort. The table is of a high order and the prices are reasonable. Furnished rooms can also be rented.

Spartacus the Gladiator will be sold to responsible parties by R. D. McLean, Shepherdstown, W. Va.

As Augustus Pitou will remove his offices to the Grand Opera House building, he will rent his present suite at 1,193 Broadway at a very low figure.

Professionals interested in the wheel will find the "Bicyclist's Log Book," advertised in this issue, just what they require this Summer. It fills a long-felt want. Is neatly bound and printed and retails at the reasonable price of twenty-five cents.

Joe Kelly, who successfully played the insurance agent in Sport McAllister the past season, is disengaged. Mr. Kelly also won laurels as sport McAllister during Mr. Gaynor's illness.

Madame Randolph, the costumer in Sixth Avenue, is making costumes for many prominent professionals for next season. She manufactures costumes for men, as well as for women. Her connection with E. S. Willard is sufficient proof of her ability in this line.

Arthur Forrest is at liberty for next season. He has recently received several very flattering offers. He may be addressed in care of this office.

W. J. Fetters and Sons, the world-famed scenic artists of Philadelphia, Pa., have every facility to turn out first-class and durable scenery at the lowest prices. Their studio at 1819 Mervine Street.

Gus Heege's successful comedy, *Wanted, the Earth*, is offered for sale by the owner, John Dillon, 4740 Evans Avenue, Chicago.

Billy Van has arrived in the city, and for the next three months he will devote his entire time to the completion of his company of half-a-hundred artists for

the coming season. Mr. Van gives assurance that the performance will be new, novel and original, differing from Tuxedo, Africa, Monte Carlo and other enterprises of like nature. One prominent feature of the show will be the elaborate scenic, mechanical, electrical and calcium effects, while the talent will comprise many prominent opera, minstrel and vaudeville contributors of this country and Europe. Among those who have recently added their names to the list is Tom Lewis, for a number of years one of the principal comedians of Primrose and West's organization.

The members of the New York Comic Opera company are called for rehearsals at the Adelphi Hall at 11 o'clock Monday morning, May 20.

Emile Heusel, dancing instructor, has removed his academy to Packard's Exchange Building, 47 West Twenty-eighth Street.

Manager Gus Bothmer is now filling time for next season for his two attractions, *A Bunch of Keys* and *Dreams*.

Arthur Bawtree, for four seasons the juvenile and light comedian of the Potter-Bellw company, closes with that organization on May 25. He is open to offers for next season.

A Loving Legacy, by Fred. W. Sidney, is booked for a tour of the English provinces, beginning on May 13. This play was produced at the Strand Theatre, London, in March, and afterwards transferred to the Opera Comique to make room for Fanny, by Sims and Raleigh. The American rights of *A Loving Legacy* are under negotiation. Frank Dietz is Mr. Sidney's representative in America.

Robert E. Larkins is at liberty, and invites offers as treasurer for next season. He was with the American Extravaganza company, representing Eddie Foy, in Off the Beach, while that attraction was under Sherman Brown's direction. Mr. Larkins is the author of a special set of treasurers' books. His address is 4245 Grove Avenue, Chicago, III.

J. Aldrich Libbey, the popularizer of many ballads, has been engaged to sing the baritone roles with Harry Askin's Summer Opera company. He will open with the company on May 24. Mr. Libbey has not signed for next season.

Hallen Montyn having closed his engagement with Lillian Russell, is disengaged, and will consider offers for the Summer and next season.

Fannie Frantzell will sail for New Orleans on May 16, where she will spend a couple of weeks, continuing her trip to California, her home, being her first visit in three years. Miss Frantzell will remain until August, returning to New York in time for next season.

Emmett Corrigan is open to offers for the balance of this and next season.

Charles A. Tehlberg wants a manager with capital to star him in his own fine comedy next season. His address is 407 Pine Street, Providence, R. I.

A PICTURE OF SHAKESPEARE.

THE MIRROR will next week issue as a supplement an artistic picture of the D

FOR : FAIR : VIRGINIA

By MR. RUSS WHYTAL.

INITIAL PRODUCTION AT THE FIFTH AVENUE THEATRE, JUNE 3, 1895.

CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

Opera co. 28-June 1.—ITEM: L. A. Wagenhals, of the Young Mrs. Winthrop co., who was shot here March 14, is here attending the trial of his assailants Ed. and Albert Ackerman and Sherman Barron. They will all get long terms in the penitentiary which they richly deserve.—**ARKANSAS:** Washburn's Circus 30; good business.

TOLEDO:—**PEOPLE'S THEATRE** (S. W. Brady, manager): Bonnie Scotland, Sidney R. Ellis' latest play, was successfully launched at the People's Theatre on Tuesday evening, 7. The drama is most ingeniously constructed and is a novelty, as it deals with a country and people whom Americans seem to know little about. The plot is simple, yet interesting, and many of the situations are intensely dramatic. The story briefly told is of the hatred of two clans, the MacFarlanes and the Colquhouns, whose chiefs consist of the one surviving male member, each of whom has a sister. Walter MacFarlane is a prosccribed outlaw and Murdoch Buchanan is in possession of Anochuar Castle, the ancestral home of MacFarlane. Buchanan, by misrepresentations has made Colquhoun believe MacFarlane guilty of a murder committed by himself and for fear his villainy will be unmasked he has the military hunting for MacFarlane or a trumped-up charge of disloyalty. Both sisters of the chiefs of the opposing clans have been brought up in ignorance of the bitter feud and accidentally meet and fall in love with their brother's foe. MacFarlane saves the life of Miss Colquhoun and wins her heart. Humphrey Colquhoun escorts Miss MacFarlane on a perilous journey and falls in love with her. The meetings and results take place so suddenly that the ladies' names are not revealed to their respective lovers. At the final meeting the struggle between love and hatred is strong, but love prevails, the villainy of Buchanan is exposed, and a double marriage unites the clans. A number of excellent comedy scenes are found in the piece and some pretty songs and dances were interspersed. The co. was good all through and entered into their work with a spirit that was refreshing. There was not the slightest hitch in the performance from beginning to end. At the finish of act third Mr. Ellis was called before the curtain and in a happy manner thanked the audience for their kindly appreciation. It is the intention of Messrs. Ellis and Brady to send Bonnie Scotland on the road next season superbly mounted and cast.

PAULDING:—**GRAND OPERA HOUSE** (J. P. Gasser, manager): Alba Heywood April 20; small house.—**MODEL OPERA HOUSE:** Dark 24.

FINDLAY:—**MARVIN OPERA HOUSE** (W. C. Marvin, manager): 8 Bells 6; large and well-pleased audience.

YOUNGSTOWN:—**OPERA HOUSE** (Eugene Rock, manager): Thomas Keene in Merchant of Venice, ably supported by Miss Beaman, to fair business April 27. Fitz and Webster in A Breezy Time gave an inferior performance to a disappointed audience 1. De Wolf Hopper in Dr. Syntax filled the house with a laughing audience 4. Edna Wallace was thoroughly appreciated. Kittie Rhondes in repertoire 13-18.

PORSCHEUTON:—**GRAND OPERA HOUSE** (H. S. Grimes, manager): Dark 6-11.—ITEM: Work on the new Grand is progressing rapidly and the house will be ready to open Oct. 1.

GALION:—**CENTRAL OPERA HOUSE** (Waldman and Retting, managers): New York Theatre co. opened 6 to a small but well-pleased audience.—**CITY OPERA HOUSE** (S. E. Riblet, manager): Story of the Reformation, by home talent, opened to a large audience 6.

CANAL DOVER:—**BIG 4 OPERA HOUSE** (Beiter and Cox, manager): Robert Downing in The Gladiator 2; large audience. The performance was the finest seen here this season. This closes the season of the Big 4 Opera House.

TEPPIN:—**NORL'S OPERA HOUSE** (Charles L. Bristol, manager): A good-sized audience enjoyed a fine performance of 8 Bells 7.

FREMONT:—**OPERA HOUSE** (Heim and Hayes, managers): George Thatcher and Carroll Johnson's Minstrels 3 gave a fine performance to a fair-sized audience. Light Guard Band, local organization, gave a concert to a large and appreciative audience 5. Robinson Comic Opera co. in repertoire 13-18.

CANTON:—**THE GRAND** (L. R. Cool, manager): Shore Acres, for the benefit of the union, packed the house 1. The audience was much pleased. De Wolf Hopper in Dr. Syntax 3; S. R. O. Trilly 4; good business.

STEUBENVILLE:—**CITY OPERA HOUSE** (Charles J. Vogel, manager): Frank Hennig 24, 25.

KENT:—**OPERA HOUSE** (Mark Davis, manager): House dark 6-11. Coon Hollow 12; Noss Jollies co. in The Kodak 20.

LIMA:—**PAUROT OPERA HOUSE** (W. A. Livermore, manager): Shore Acres, the last play presented under the old management of Hyde and Bates, was greeted by a large audience 4. The May Festival will be given 8.

MARIETTA:—**AUDITORIUM** (Alderman Brothers, managers): Baggage Check 2; fair business. Marietta Orchestra gave a concert 6 to a good-sized audience; proceeds for park concerts.

URBANA:—**MARKEET SQUARE THEATRE**: J. C. Lewis' Si Plunkard co. 2; fair business and pleased the audience. Pettie Freddie made a big hit in his songs and dance. The Telegram 14.

AKRON:—**ACADEMY OF MUSIC** (W. G. Robinson, manager): K'tie Rhodes closed a week's engagement 4; business fair. Wilbur Opera co. opened 6 for a week's engagement (return engagement) to big business.—ITEM: Over one hundred people from Akron heard Miss Vaw at Cleveland 7, a special train running from Akron.

GREENVILLE:—**OPERA HOUSE** (Rupe and Murphy, managers): Operetta (home talent) 2; crowded house. Professor Hampton did not appear 3, 4 on account of illness. Duncan Clark's Minstrels 27.

EAST LIVERPOOL:—**NEW GRAND** (James E. Orr, manager): Dark 6-11.

SPRINGFIELD:—**GRAND OPERA HOUSE** (E. B. Foltz, manager): Chauncey Gilcott in The Irish Artist 13. Della Fox in The Little Trooper 16; closing the season.

BLACK'S OPERA HOUSE (Samuel Waldman, manager): Season closed.

NEWARK:—**MEMORIAL AUDITORIUM** (Pierson and Spencer, managers): Mr. and Mrs. Arthur Lewis in The Crust of Society will close the season here 8.—ITEM: The Rebels; or, The Irish Insurgents of 1863, a five-act historical drama by Rev. R. M. O'Boyle, of this city, will be produced at Memorial Auditorium 9 by local talent.

COLUMBUS:—**GRAND OPERA HOUSE** (J. G. and H. W. Miller, managers): Dallas Fox 17.—ITEM: The Great Southern is being rapidly pushed forward.—Doc Freeman closed contract with the School Furniture Co. of Grand Rapids, for seats for the new house.—Professor George Smith's Dance Carnival of all Nations at the Grand 4, 5 was successful both artistically and pecuniarily. He will tour this summer.—John Vogel, of Al. G. Field's co., is in the city.

DEFIANCE:—**CITIZENS' OPERA HOUSE** (B. F. Enos, manager): Aunt Hannah's Quilting Party, by local amateurs, 6.—**MYERS OPERA HOUSE** (W. F. Myers, manager): Dark 6-11.

SHENKSV:—**MONUMENTAL OPERA HOUSE** (P. F. Sawyer, manager): J. C. Lewis in Si Plunkard to a large audience 7; performance excellent.—ITEM: Mrs. Lewis is a native Sidneite, and while here was cordially greeted by a host of old friends and relatives.—Sidney is now without a place of amusement, as the Odd Fellows have leased the Monumental Opera House for a period of twenty years with the privilege of a continuation of the lease for twenty years longer. A new Opera House has been a long-felt want and I suppose we shall soon be gratified, as several are now under consideration.

SANDUSKY:—**BEMILLER'S OPERA HOUSE** (Charles Baetz, manager): Byrne Brothers in the new 8 Bells have a large advance sale for 8. Robinson's Comic Opera co. week of 20-25.

OREGON.

PORTLAND:—**MARQUAM GRAND** (Cal. Heilig, manager): The T. Daniel Frawley Stock co. in Sweet Lavender (by kind permission of Daniel Frohman), London Assurance, The Picture, The Arabian Nights, Captain Swift, and Nancy and Co., drew large and delighted audiences week ending 4. This being the 5, a return and this season's farewell engagement, Portlanders gave it a regular Western housewarming during the week. It is with a feeling of regret that playgoers here say good bye to the co. It has given us, in its thorough, adequate and effective presentation of first-class plays, a measure of entertainment unequalled by any other similar organization seen here in a long time. The Apollo Choral Society, under the leadership of W. H. Boyer, with Rose Bloch, Rose Lowenberg, Mrs. E. S. Miller, E. C. Masters, W. H. Boyer and Paul Wassinger, as soloists, and a chorus of one hundred and fifty voices, sang to a crowded house 1.—**CORDRAY'S NEW THEATRE** (John F. Cordray, manager): Eunice Goodrich with a good co. in Little Romp, Noble Outcast, Ships That Pass in the Night, Fun in a Boarding School, Wanted, a Husband, Fight for a Fortune, Fanion the Cricket, and That Girl in Grey, did profitable business week ending 7.—ITEM: In a recent letter your correspondent reported that Manager Frawley of the Frawley Stock co. had, by special arrangement with A. M. Palmer, Charles and Daniel Frohman and other metropolitan managers closed negotiations to add to his excellent repertoire of plays, and produce Lost Paradise, Charity Ball, and Railroad of Love. In this your correspondent erred. Manager Frawley has not yet secured the right to produce these plays. Later on, however, he may arrange to do so. "Captain" J. Charles Mosburg, for several years proprietor of the Theatre Comique here, left 29, leaving debts amounting to \$5,000. Among the losers by Mosburg's departure are J. Deal, the owner of the house, the performers, orchestra, and many merchants here.—The Frawley Stock co. left here by steamer for San Francisco 6. The opening of the New Columbia Theatre, San Francisco, by this co. 13 will be a red-letter event.—The Elks of Pendleton are arranging for a picnic at Meacham soon. It will be the biggest thing of the season thereabout.—The Frawley Stock co. gave London Assurance at the Standard Theatre, Vancouver, Wash., 1, before a crowded house. Following the performance, Manager Frawley was tendered a reception by the Vancouver Barracks senior officers' mess at their quarters.

BAKER CITY:—**RUST'S HALL** (M. R. Goldstein, manager): The sensational comedy-drama, The Abduction, will be produced here shortly by members of the Queen City Dramatic co. The production will be under the direction of Fred Clarke, late of the Lawrence Hanley co. Maude Granger 10.

PENNSYLVANIA.

JOHNSONBURG:—**ARMSTRONG OPERA HOUSE** (A. E. Scouller, manager): A Jolly Lot April 29; good-sized house. Frank Jones in Our Country Cousin 15.—ITEM: Manager Scouller has been in New York City for several days on business. The very best attractions will be booked for next season by the management. Johnsonburg will be the best show town along the line of the P. & E. from Harrisburg to Erie next season from general appearances.

BERWICK:—**P. O. S. & A. OPERA HOUSE** (F. R. Kitchen, manager): Roland Reed in The Politician broke both the advance sale and house record at admission prices on 6. The first appearance of Ladore Rush in her native town in a professional capacity took on the nature of an ovation. The co. was met on its arrival by the Clover Club and escorted through the principal streets in carriages, headed by a brass band. The women of the co. were entertained at dinner at the home of a well-known citizen, and the men were tendered a banquet after the performance by the Clover Club. The large audience was delighted with the performance, and the entire co. received a curtain call at the close of the third act. Roland Reed responded in a witty speech, and Gus Pennoyer paid the Elks an eloquent tribute. The season here closed with this performance.

PHILIPSBURG:—**PHRACK'S OPERA HOUSE** (Mrs. R. L. Pierce, manager): House dark week of 6-11.

UNIONTOWN:—**GRAND OPERA HOUSE** (John Balinger, manager): House dark 6-11.

TYRONE:—**ACADEMY OF MUSIC** (M. S. Falck, manager): House dark 6-11.

BUTLER:—**PARK THEATRE** (George Burkhalter, manager): House dark 6-11.

CARDBORNE:—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): House dark 1-8.

BELLEVILLE:—**GARMAN OPERA HOUSE** (Al. Garman, manager): True Irish Hearts 2; fair house; good performance.

MT. CARMEL:—**BURNSIDE OPERA HOUSE** (Joseph Gold, manager): House dark 6-11. High School commencement exercises 25.

PITTSTON:—**MUSIC HALL** (J. A. MacDonald, manager): Dark 6-11. Between the Acts 18; Lillian Kennedy 18; Robinson Opera co. 20-25.

COLUMBIA:—**OPERA HOUSE** (James A. Allison, manager): Bertram's co. on Home and Hoss delighted a good house 2. Miss Reynolds made quite a hit. The Swedish Quartette gave a pleasing performance to good business 8.—ITEM: Welsh Brothers' Circus 3, 4; crowded tents.

BEAVER FALLS:—**SIXTH AVENUE THEATRE** (F. H. Cashbaugh, manager): The Mata-Williams co. opened 6 for a week in Pretty Poll to a fair-sized audience.

ERIE:—**NEW PARK OPERA HOUSE** (Wagner and Reis, managers): Trilly 2; A Texas Steer 3; both to fair houses. Shore Acres 4, afternoon and evening, to fair business.—ITEM: The sudden hot wave has affected business to a great extent.

YORK:—**OPERA HOUSE** (B. C. Pentz, manager): Hoss and Hoss 1; fair house. Y. M. C. A., local entertainment, 3; large audience.—ITEM: The Elks will formally open their new rooms to the public by card on Thursday evening, 2.—Clarence E. Dean, press agent of the Barnum show, was in the city last week.—ITEM: Welsh Brothers' Tent Show opened a week 6 at popular price to good business.

FREEPORT:—**OPERA HOUSE** (John J. Welch, manager): The Claire Patee co. 2-4; good performance; poor houses.

SHAMOKIN:—**G. A. R. OPERA HOUSE** (John F. Osler, manager): Mendelssohn's Lobengrin, under the direction of Professor Norman W. H. Shaffer and Frank L. Stempson, by local talent, 7; to a large and fashionable audience. The Claire Patee co. week of 13-18.

MONONGAHELA:—**GAMBLE'S OPERA HOUSE** (Sam. P. Vohr, manager): Halliday Sisters' Specialty co. 6; same house.

NEW CASTLE:—**OPERA HOUSE** (R. M. Allen, manager): Although prices were doubled, Shore Acres drew a large and fashionable audience 2, who thoroughly enjoyed the most finished and satisfactory performance we have had this season. Charles G. Craig and Nathaniel Berry was accorded a curtain call at the close of the second act, while the work of the rest of the co. was all that could be desired. Mata-Williams co. 6.

WILLIAMSPORT:—**LYCOMING OPERA HOUSE** (John L. Guinter, manager): Bubb's Comedy co. opened 6 for a week to fair business. Mr. Bubb's home is here, and he has a wide circle of personal friends.

JOHNSTOWN:—**OPERA HOUSE** (James G. Ellis, manager): Wang was presented here for the first time 6 to good business and gave general satisfaction. This performance closes the season at this house.—ADAMS' OPERA HOUSE (Alexander Adair, manager): The season is closed at this house and work will begin without delay at remodeling and lowering the house to the ground floor. There is general rejoicing over this here.

JEANNETTE:—**OPERA HOUSE** (T. J. Rogers, manager): Halliday Sisters' Star Specialty co. 3; big house. A Jolly Lot 4; big house. French Dramatic co. in Amazzone; or, The Discovery of Chinchora underlined.

BRADFORD:—**WAGNER OPERA HOUSE** (Wagner and

Reis, managers): Trilly 3; fine performance to a crowded house. Al. G. Field's Minstrels 4; light attendance. Punch Robertson 6 in repertoire opened for a week. Nellie McHenry 17.—ITEM: Wagner and Reis have added Willis-amps to their circuit.

LANCASTER:—**FULTON OPERA HOUSE** (B. and C. A. Yecker, managers): The cantata Belshazzar by Frank James in Our Country Cousin drew a light house 7. Roland talent delighted large audiences 2, 3. Frank James in Our Country Cousin drew a light house 7.

SCRANTON:—**THE FROTHINGHAM** (Arthur Frothingham, owner): House dark 6-11.—**ACADEMY OF MUSIC** (M. H. Burgunder, manager): The Bubb Comedy co. 2-4 to fair business.—**DAVIS' THEATRE** (George E. Davis, manager): Robinson Opera co. week of April 29-4 to fair business.

CONNELLSVILLE:—**NEW MEYERS OPERA HOUSE** (Charles R. Jones, manager): Season closed.

WARREN:—**LIBRARY THEATRE** (F. R. Scott, manager): Shore Acres 6; fair-sized audience; fine performance.

OIL CITY:—**OPERA HOUSE** (C. M. Loosier, manager): Maude Hillman and co. finished week ending 4 to fair business. A Breezy Time 6; good performance. Colonial Concert (local) 10; Kittie Rhodes' Comedy co. 13-18 in repertoire.

HARRISBURG:—**GRAND OPERA HOUSE** (Markley and Co., managers): Frank Jones in Our Country Cousin to very small business 8. De Wolf Hopper 14; John Drew 17.—ITEM: Nathan Appel, of Markley and Co., has accepted an appointment as press agent of the steamer Republic, running between Philadelphia and Cape May, and will be located at Philadelphia during the Summer.

ALTOONA:—**ELEVENTH AVENUE OPERA HOUSE** (Myers and Mishler, managers): Wang 7; large house to a select audience. De Wolf Hopper 18.

ASHLAND:—**NEW GRAND OPERA HOUSE** (Frank H. Waite, manager): Shore Acres 6; fair-sized audience; fine performance.

HARRISBURG:—**GRAND OPERA HOUSE** (Markley and Co., managers): Frank Jones in Our Country Cousin to very small business 8. De Wolf Hopper 14; John Drew 17.—ITEM: Nathan Appel, of Markley and Co., has accepted an appointment as press agent of the steamer Republic, running between Philadelphia and Cape May, and will be located at Philadelphia during the Summer.

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LEWISTOWN:—**TEMPLE OPERA HOUSE** (J. P. McKinney, manager): Maude Hillman and co. finished week ending 4 to fair business. A Breezy Time 6; good performance. Colonial Concert (local) 10; Kittie Rhodes' Comedy co. 13-18 in repertoire.

UNION CITY:—**COOPER OPERA HOUSE** (J. H. Blanchard, manager): A Breezy Time 7; good business. Tim the Tinker 9. The Colonel and I (Charles Hine, manager) canceled without notifying the Opera House manager.—ITEM: Tim the Tinker

A severe storm prevented larger attendance. Advanced prices did not prevent a large audience of our music-loving people from listening to a fine performance of Theodore Thomas and his Chicago Orchestra. It is seldom we are favored with such a musical treat. Wilbur Entertainment co. II.—ELKS: Officers of Racine Lodge 232 and many of its members will visit our sister lodge at Milwaukee 11 and confer the degree upon several Milwaukee candidates.

MERRILL.—BERARD'S OPERA HOUSE (William Conner, manager): House dark April 28; Lillian Sackett 6-11.

LA CROIX.—THEATRE (J. Straslipka, manager): The Black Crook pleased a large house 3. Nat Goodwin underlined.

BELLOT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Flints, mesmerists, closed a good week's business 4.

WAUSAU.—ALEXANDER OPERA HOUSE (N. R. Eddred, manager): Moore and Livingstone co. gave a good entertainment to a packed house 6. Black Crook 12; Sackett 20.

ANTIOCH.—OPERA HOUSE (Hoefler Brothers, managers): Jessie and Lillian Sackett 13-18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): James and Steven co. opened to a good-sized house 6. Gollmer Brothers 8.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark week of 6-11.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): House dark April 29-4.

MENOMONEE.—THE MEMORIAL (E. J. Newson, manager): Father Cleary's lecture on "The Passion Play" 9; advance sale good.—NEW OPERA HOUSE (David Stori, manager): Barnes and Marvin's Players 2-4; fair business. House dark 5-11.—GRAND OPERA HOUSE (Fred Schmid, manager): House dark 6-11.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): House dark April 28-5. Effie Ellsler 21.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Tony Farrell opened in Garry Owen to rather light business 6, which is hardly to be wondered at when the thermometer is 80 degrees in the shade.

The play is of the usual Irish type and was well staged. Denby's Mascot 12-18.—ITEM: The season is pretty well over here; all the theatres but the Royal are dark this week. Rejane comes to the Academy shortly and closes the season. Kate Claxton and Mine Janauksche will do the same for the Queen's. The Francais closes 4. The final performances consist of selections from Rigoletto, Trovatore, Carmen, and Lucia. The audiences were large, and floral tributes numerous. The new syndicate have got the business affairs in a much better shape, and it is probable that a deputation will shortly leave for France to engage artists for next season. A waltz-song, entitled "My Trilby," words by Maurice Armstrong, music by Sid R. Smith, two young Montrealers, has just been published here.—Preparations for sending Jack Harkaway on the road are progressing.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Professor Malchien will be tendered a benefit 15 under the auspices of the Toronto Athletic Club. All the best available local talent has been secured and a bumper house is secured.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Derby Mascot opened 6 to a good-sized house. Katie Rooney, Daisy Dixon, and Dolly Thibault, were three pleasing soubrettes, and made individual hits. Tony Farrell in Garry Owen 13-18.—ACADEMY OF MUSIC (F. W. Stair, manager): House dark 6-11. The Academy will in all probability close for the season 11, owing to the continued warm weather. The bill this week is a good one, including the McEvoy's, Tom Haley, the Sisters Thorpe, Catherine Giles, and the Malcolms.—MASSEY MUSIC HALL (J. E. Suckling, manager): The Mendelssohn Choir Concert 2 was a most gratifying success. Mr. Vogt, the conductor, was the recipient of many congratulations. Nordica, assisted by Victor Herbert, 10.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Dan McCarthy in The Pride of Mayo did well 6. Wehing Sisters 7; good performance; fine house. Houghton Comedy co. in repertoire 13-18.

QUEBEC.—ACADEMY OF MUSIC (Theodore Hamel and co., managers): House dark April 28-4.—JACQUES CARTIER HALL (A. Haakman, manager): Quebec French Opera co. 28-4; good business. The same co. 6-4.—ITEM: Souza's Band is to be the opening attraction of Tombola to be held here during the week of June 3-8 under the auspices and for the benefit of the Quebec Amateur Athletic Association.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): St. Mary's Dramatic Class in Rosedale 6. Private Secretary 7. Trilly 13.—LYCEUM (W. R. Wakely, manager): Campbell's Comedy co. closed 4 to a good house. C. A. Burt, business-manager for M. V. Ranous' Trilly arrived 4. W. S. Harkins opens his annual tour of Halifax, Charlottetown and St. John, at Halifax May 20, remaining here three weeks. Among his repertoire will be The Lost Paradise, Men and Women, and Lost in New York. The co. will include Wm. Courtleigh, W. A. Whitecar and wife, George Barnum, Thomas A. Wise, E. T. Heron, Charles Hallock, William Deal, Joseph Brennan, Ralph Bechtel, W. S. Harlan, Fred Hodges (business-manager), Minnie Radcliffe, Gertrude Withy, Marguerite May, Marion Lester, and Ethel Winthrop.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Dark April 29-18. Howard Wall's ideals opened a week's engagement 6 at popular price.—STAR THEATRE: Dark.—ITEM: Manager Reche has been fortunate in securing the Coghlans for a return date on Monday, 20, when they will play for his benefit, presenting a double bill, Enemies, a new comedy-drama, and Nancy Oldfield.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Sol Smith Russell in A Poor Relation and Peaceful Valley 6 and 7 was well received by large and fashionable audiences. His company supported him ably. Alfred Hudson, of this company, is a brother-in-law to the Hon. Senator R. W. Scott, of this city, and his many acquaintances were pleased to see him.

BROCKVILLE.—OPERA HOUSE (F. I. Ritchie, manager): Charles Dickson cancelled date 8. Dan McCarthy in Cruiskeen Lawn 13.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): M. J. Boyle's Players April 29-4 to poor houses. Paris Gaiety Girls 23.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager):—Ida Van Cortland appeared in Queenie, The Deserted Wife, The Two Orphans and Forget-Me-Not, week of 6-11. Good performances and fair business.

VANCOUVER.—OPERA HOUSE (O. G. Evans, Thomas, manager): Frawley Stock co. presented Captain Swift and London Assurance to small business April 26, 27. The performances were of a high order, and it is a pity that such a good co. was not adequately patronized. John Griffith in Irving's version of Faust and The Bells 29, 30 to meagre audiences, the public reserving their cash for the Whitney co. in The French Master, which drew a large and very enthusiastic audience 1. Alabama 16, 17.

VICTORIA.—THEATRE (Robert Jamieson, manager): Frawley Stock co. in Captain Swift April 24; London Assurance 25; light business. Whitney Opera co. opens 3.

WINNIPEG.—BIOU THEATRE (W. H. Seach, manager): House dark 5-11.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Paris Gaiety Girls 3; very light business. The least said about the performance the better. Frank Kitchner, advance agent of the Paris Girls, was arrested in Stratford and brought back for trial on the charge of violation of the criminal code by causing to be printed and circulated objectionable handbills announcing the performance of this co. He has been found guilty, but sentence was reserved for a day. It will likely be imprisonment, as it is a criminal offence.

CHATRAM.—GRAND OPERA HOUSE (W. W. Scane, manager): A local co. from Santa are billed for the comic opera Girofle-Girofia 10. This closes the season here.

MONTON.—OPERA HOUSE (A. E. Halstead, manager): Wallace Hooper Comedy co. 3, 4; light houses. Professor F. J. Brown, readings, 8; fair house.—VICTORIA RINK (A. E. Halstead, manager): Souza's Band June 8.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALABAMA (Clement Bainbridge, mgr.): Seattle, Wash., May 14, New Whatcom 15, Vancouver, B. C., 16, 17, Nanaimo 18.

A BLACK SHEEP: Chicago, Ill., April 15—indefinite.

ADA REHAN (Augustin Daly, mgr.): Cincinnati, O., May 13-18.

ADA GRAY: St. Louis, Mo., May 13-18.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Boston, Mass., May 6-18.

A GAITY GIRL: New York city May 7-June 1.

AUGUSTIN DALY'S COMEDIANS: Harlem, N. Y., May 13-18.

AUTHOR:—OPERA HOUSE (Hoefler Brothers, managers): Jessie and Lillian Sackett 13-18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): James and Steven co. opened to a good-sized house 6. Gollmer Brothers 8.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark week of 6-11.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): House dark April 29-4.

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TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Professor Malchien will be tendered a benefit 15 under the auspices of the Toronto Athletic Club. All the best available local talent has been secured and a bumper house is secured.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Derby Mascot opened 6 to a good-sized house. Katie Rooney, Daisy Dixon, and Dolly Thibault, were three pleasing soubrettes, and made individual hits. Tony Farrell in Garry Owen 13-18.—ACADEMY OF MUSIC (F. W. Stair, manager): House dark 6-11. The Academy will in all probability close for the season 11, owing to the continued warm weather. The bill this week is a good one, including the McEvoy's, Tom Haley, the Sisters Thorpe, Catherine Giles, and the Malcolms.—MASSEY MUSIC HALL (J. E. Suckling, manager): The Mendelssohn Choir Concert 2 was a most gratifying success. Mr. Vogt, the conductor, was the recipient of many congratulations. Nordica, assisted by Victor Herbert, 10.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Dan McCarthy in The Pride of Mayo did well 6. Wehing Sisters 7; good performance; fine house. Houghton Comedy co. in repertoire 13-18.

QUEBEC.—ACADEMY OF MUSIC (Theodore Hamel and co., managers): House dark April 28-4.—JACQUES CARTIER HALL (A. Haakman, manager): Quebec French Opera co. 28-4; good business. The same co. 6-4.—ITEM: Souza's Band is to be the opening attraction of Tombola to be held here during the week of June 3-8 under the auspices and for the benefit of the Quebec Amateur Athletic Association.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): St. Mary's Dramatic Class in Rosedale 6. Private Secretary 7. Trilly 13.—LYCEUM (W. R. Wakely, manager): Campbell's Comedy co. closed 4 to a good house. C. A. Burt, business-manager for M. V. Ranous' Trilly arrived 4. W. S. Harkins opens his annual tour of Halifax, Charlottetown and St. John, at Halifax May 20, remaining here three weeks. Among his repertoire will be The Lost Paradise, Men and Women, and Lost in New York. The co. will include Wm. Courtleigh, W. A. Whitecar and wife, George Barnum, Thomas A. Wise, E. T. Heron, Charles Hallock, William Deal, Joseph Brennan, Ralph Bechtel, W. S. Harlan, Fred Hodges (business-manager), Minnie Radcliffe, Gertrude Withy, Marguerite May, Marion Lester, and Ethel Winthrop.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Dark April 29-18. Howard Wall's ideals opened a week's engagement 6 at popular price.—STAR THEATRE: Dark.—ITEM: Manager Reche has been fortunate in securing the Coghlans for a return date on Monday, 20, when they will play for his benefit, presenting a double bill, Enemies, a new comedy-drama, and Nancy Oldfield.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Sol Smith Russell in A Poor Relation and Peaceful Valley 6 and 7 was well received by large and fashionable audiences. His company supported him ably. Alfred Hudson, of this company, is a brother-in-law to the Hon. Senator R. W. Scott, of this city, and his many acquaintances were pleased to see him.

BROCKVILLE.—OPERA HOUSE (F. I. Ritchie, manager): Charles Dickson cancelled date 8. Dan McCarthy in Cruiskeen Lawn 13.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): M. J. Boyle's Players April 29-4 to poor houses. Paris Gaiety Girls 23.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager):—Ida Van Cortland appeared in Queenie, The Deserted Wife, The Two Orphans and Forget-Me-Not, week of 6-11. Good performances and fair business.

VANCOUVER.—OPERA HOUSE (O. G. Evans, Thomas, manager): Frawley Stock co. presented Captain Swift and London Assurance to small business April 26, 27. The performances were of a high order, and it is a pity that such a good co. was not adequately patronized. John Griffith in Irving's version of Faust and The Bells 29, 30 to meagre audiences, the public reserving their cash for the Whitney co. in The French Master, which drew a large and very enthusiastic audience 1. Alabama 16, 17.

VICTORIA.—THEATRE (Robert Jamieson, manager): Frawley Stock co. in Captain Swift April 24; London Assurance 25; light business. Whitney Opera co. opens 3.

WINNIPEG.—BIOU THEATRE (W. H. Seach, manager): House dark 5-11.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALABAMA (Clement Bainbridge, mgr.): Seattle, Wash., May 14, New Whatcom 15, Vancouver, B. C., 16, 17, Nanaimo 18.

A BLACK SHEEP: Chicago, Ill., April 15—indefinite.

ADA REHAN (Augustin Daly, mgr.): Cincinnati, O., May 13-18.

ADA GRAY: St. Louis, Mo., May 13-18.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Boston, Mass., May 6-18.

A GAITY GIRL: New York city May 7-June 1.

AUGUSTIN DALY'S COMEDIANS: Harlem, N. Y., May 13-18.

AUTHOR:—OPERA HOUSE (Hoefler Brothers, managers): Jessie and Lillian Sackett 13-18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): James and Steven co. opened to a good-sized house 6. Gollmer Brothers 8.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark week of 6-11.

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The Exclusive Use in Stage Representation of Said Novel.

I hereby notify all managers of theatres and halls throughout the United States that in all future attempts to use upon the stage or in public representation, without my permission, any picture from "Trilby" or any burlesques upon "Trilby," or any plays founded either directly or remotely upon "Trilby," that I shall proceed against them, not only by injunction, but also for damages, as the law provides.

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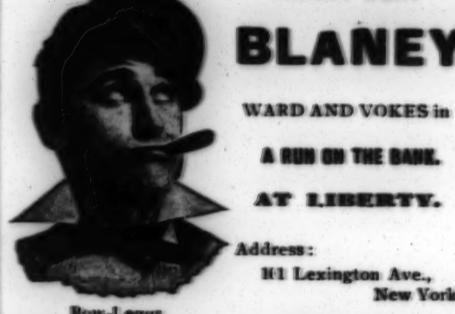
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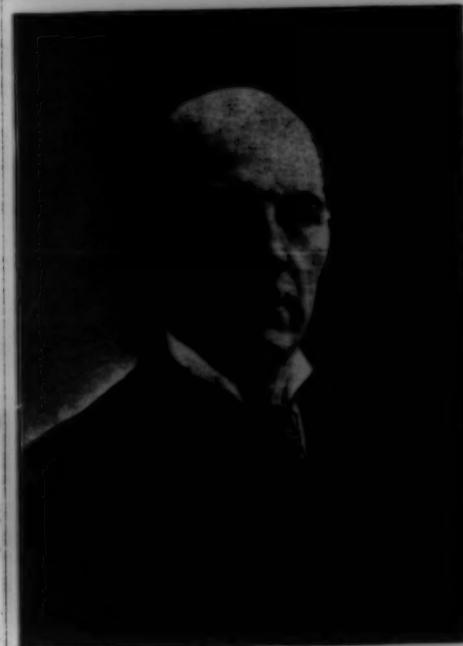
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